

ARTIST'S

BACK TO BASICS



THE PHOTOREALIST

PAUL MARGOSCY

DRAWING INSPIRATION

ELLEN LEE OSTERFIELD

PENCILS DOWN

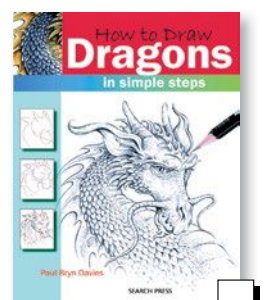
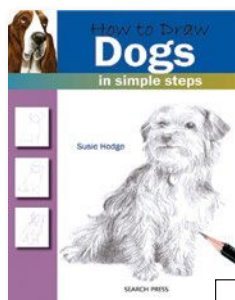
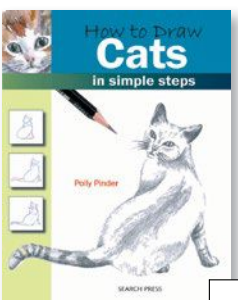
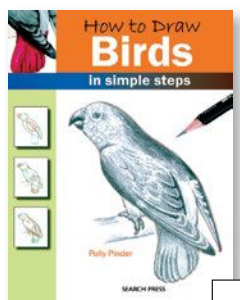
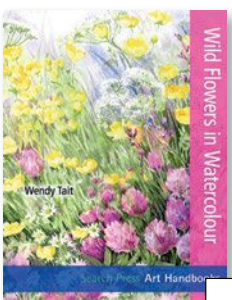
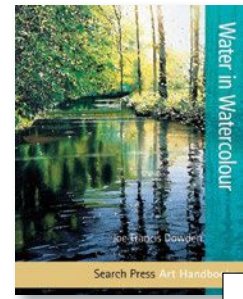
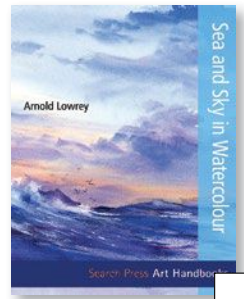
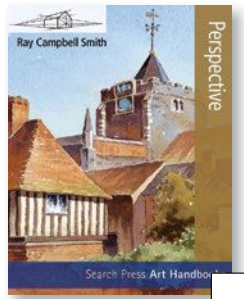
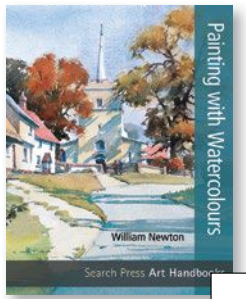
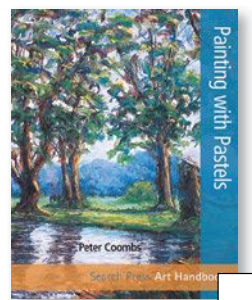
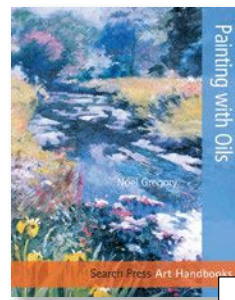
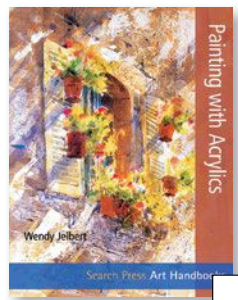
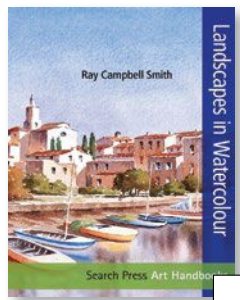
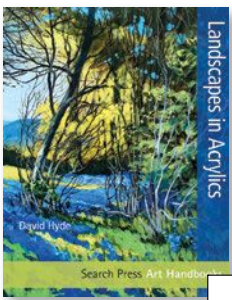
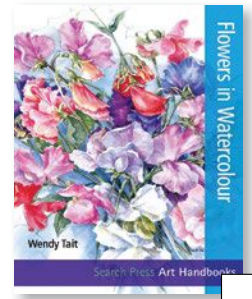
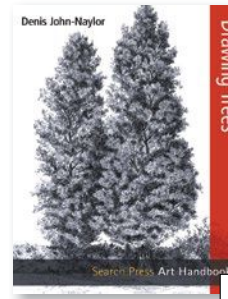
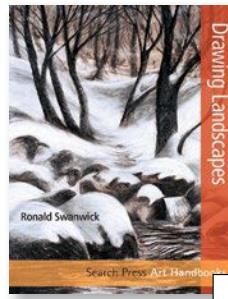
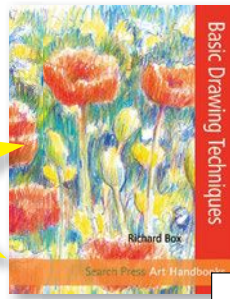
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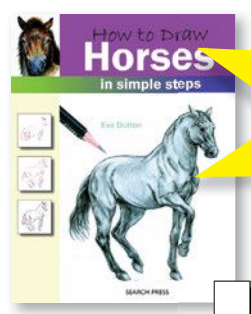
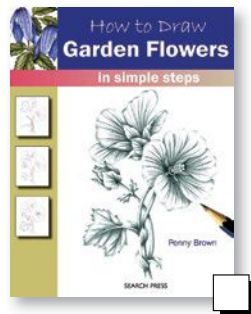
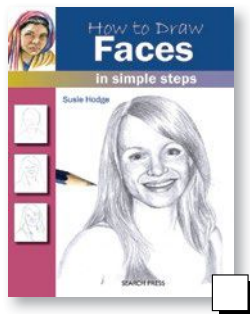
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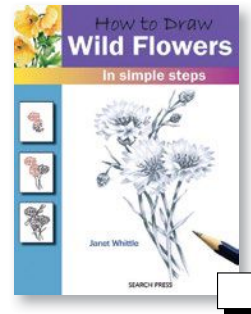
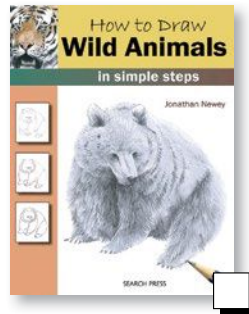
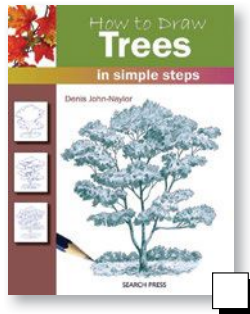
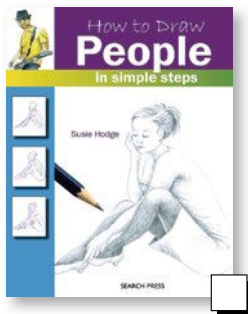
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Editor's Letter

In this issue of Artist's Back to Basics, we have five inspiring artists and their demonstrations.

Our cover artist, Paul Margoscy, has the most amazing talent to capture wildlife on a photorealistic way. His work is well renowned and I'm sure you will be inspired by his technique.

Also in this issue, you will find all our regular contributors, with some great ideas and techniques for you to discover. We also have a great paint feature; helping you decide what best suits your next art creation. We hope you enjoy our latest edition of Artist's Back to Basics.

If you would like to see your work published in Artist's Back to Basics, please send us some examples of your artwork or drawings. You can email us at simon@wpco.com.au or post to Artist's Back to Basics, PO Box 8035, Glenmore Park NSW 2745. Also, we have some great subscription offers for you so you don't miss an issue; turn to page 47 and subscribe today.

We are looking forward to hearing from you!

Simon Mullen

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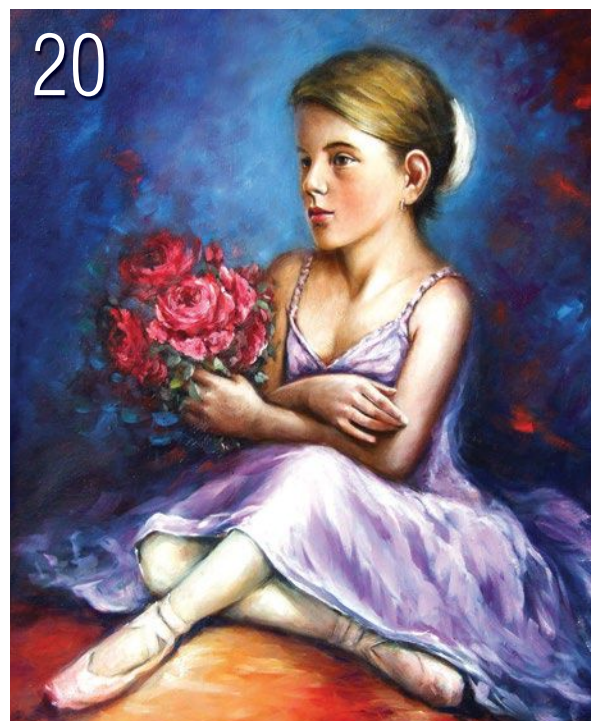




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The Photorealist

Paul Margocsy

Self-taught and obsessed with photorealism, this artist has had two books of his incredible work published.





My first memories of art were from when I was about five years old and had a colouring-in book, and I distinctly remember my mother saying how good it was that I stayed within the lines. After leaving school I was involved in the display department at Myers, which taught me a lot about composition and colour. In 1966 I was conscripted and served a year overseas. In 1971 I went to England and continued window dressing and selling my art in London. I also painted murals in hairdressing salons and children's nurseries.

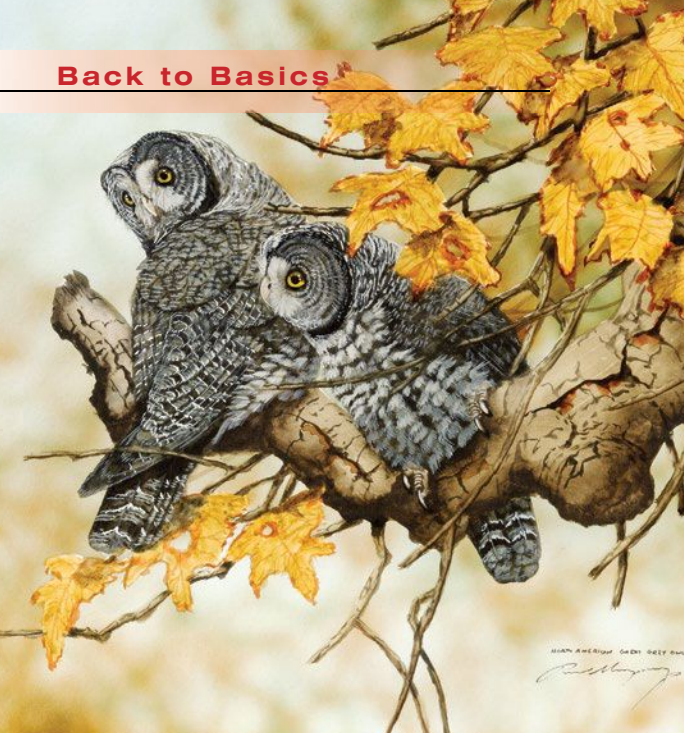
My wildlife art started in 1981 when I went to an exhibition by the Wildlife Artists' Society of

Australasia in East Melbourne. I was so taken by the art that I decided then to try to paint wildlife.

Never having had a lesson, I spent a lot of time learning and teaching myself; it was a hard road and I made a lot of mistakes. I found myself caught between fantasy and reality, but I was directed by an artist named Colin Johnson to decide which way I wanted to go. I chose reality, and became obsessed with trying to achieve a photo-realistic style. It didn't happen overnight – it took years of toil and paint.

My major inspiration came from American artists, and after timeless studying of their art techniques





I found, myself five years later, hanging next to them in the biggest bird exhibition in the world.

Having two books of my works published has been a fulfilling experience, especially when people show their delight at reading them. I

remember a young boy and his mother standing in front of one of my paintings at an exhibition and she said to him: "What do you think of these?" and he answered, "they are good photographs"!

The lessons I have learnt include that you never do your best painting . . .





that is yet to come. Be proud of your work and never compare your work to that of another artist. Appreciate what other artists do, but be your own person. You will always get critiques, both good and bad. Weigh up the pros and cons of the comments and use them to help achieve what you want to do. Remember, the one big word in all forms of art is composition.

I totally enjoy my medium and technique. Many artists ask me to try different styles but I always swing back to the original and it seems to work.
Web: www.paulmargocsy.com.au

Ph 03 9509 1519

In Sydney, Paul

is represented by Kevin Hill,

www.kevinhillstopten.com.au ■



Australian Laughing Kookaburras

Paul Margocsy

Our iconic birds are brought to life in this amazing
“it HAS to be a photo” work of art.

STEP ONE

Using an Aquarelle pencil, sketch in the subjects, then use masking fluid to protect the areas being painted with a brush.

STEP TWO

Using Schminke airbrush

solutions of Sepia, Olive Green, Neutral Grey and Ochre, create a background of farmhouses and bush. Then peel off the masking fluid and you will have a white area to start your detail work.

MATERIALS

- Acid free mount board
- Aquarelle pencil
- No. 6 & 8 Hog Hair brush
- Sable brushes: Roymac Nos. 000, 1, 2, 3 & 4
- Badger 350 Air Brush
- Schminke Air Brush
Solutions: Olive Green, Sepia, Neutral Grey, Ochre

Windsor and Newton watercolour and gouache paints

- Paynes Grey
- Jet Black
- Warm Sepia
- Burnt Sienna
- Raw Sienna
- Orange
- Yellow Ochre
- Pale Blue





Step 1



Step 2

STEP THREE

Beginning with the bird on the right, start to build up tonal washes using the dry brush technique. Windsor and Newton colours used are Black Sepia, Pale Blue and Orange.

STEP FOUR

Using dark tones under the neck and the belly will give the kookaburra form and shape. Detail is used on the back and wing, so make sure you have the correct feathering as this is the style that is photo realism.

STEP FIVE

Next, work and rework the feather detail using a 000 Sable Brush, then

complete the blue sections with white and add highlights to the eyes with fine dots and concentrate on the edges of the feathers with Naples Yellow.

STEP SIX

Add the final barring of the kookaburra's cheek and stomach with Raw Sienna and then start on the bird on the left, following the previous steps. You will find that dry brushing can enhance the feather work, thus cutting down on the use of small brushes.

STEP SEVEN

Use tonal washes of Paynes Grey, Sepia and Burnt Sienna to work on the fence

HINTS AND TIPS

- I enjoy painting on a very smooth surface and this allows me to push the paint around as I work using a dry brush technique. The fine brushes enable the feathers to look life-like and the airbrushing gives the painting depth of field and hence a photographic look.
- Try to get a number of images of your subject so you get to know its character rather than working off one photo, which can be restricting.



Step 3



Step 4



posts. Once the shading is done on one side then you can add detail of cracks and rusty bolts. You can add wire if you want, as this will bring the painting to life.

FINAL STEP

Add dry grass with olive greens and Sienna and Naples Yellow to

complete the detail. This can be done with a No. 1 Sable Brush and this adds interest to the timber fencing.

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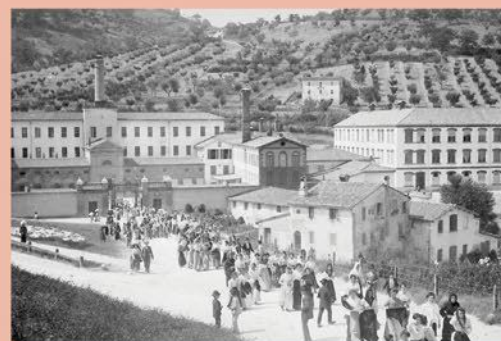
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“Perception”

by Brett A. Jones

Fig 1: I haven't got an image of the work in green and red and even if I did I would never infringe on another's copyright. This image is of an idea I had years ago for an abstract work, it's based on what happens when you leave an inch of coffee in the cup for an indeterminate period (new ecosystem beginneth unto itself). It might not be some people's idea of art but it came from a very real artistic impulse so is definitely just as valid an abstract artwork as the green and red (or any other abstract) piece. Someone, somewhere would be positively affected by the colours and composition whether they knew the reference source or not. Depending on their perception.

Perception is a funny thing, also by definition a very personal thing. I have learned a great deal over the years by slowly (and sometimes painfully) becoming aware of and analysing my own perceptions and every bit as importantly if not even more so, studying and trying to understand the ramifications of the other human's perceptions, both of my art specifically and art (and life) in general. Your own artistic journey is by definition a very personal thing but will be made far easier, more enjoyable, and ultimately produce better results with the experience gained from contemplating how other people perceive artistic creation. It is (has to be) as unique as individual people are themselves. I have had (and learnt from) lots of lessons in my life about this concept which has helped me better understand my own art, other's art, and the other humans. To an extent anyway, let's face it, nobody really ever

completely understands anything, that's what makes life so joyful, interesting, and challenging (and often annoying). To illustrate what I am talking about I am going to share a few personal experiences which have had nothing short of a deeply profound effect on my own perceiving the notion of perception.

Green and Red

A few decades ago I was in a large gallery idly studying their current exhibition as I've always done whenever random chance arose, and as usual for me (and I think most people) was judging each piece as I got to it as to whether it was “good or bad art”, based solely on my own personal opinion. There was the usual mix, a few works that I thought were just beautiful, a lot that were O.K., and a few I thought were terrible. I was pretty much finished after about an hour or so, had sated my thirst for art for a bit and was just standing inside the door letting my brain re-jig before re-engaging with the bright sun, people, and traffic back in the “real world”. A middle aged couple walked in, started wandering down the first line of artworks until pulled up short by a large abstract work done all in rough blocks and slashes of bright fire truck red and Kermit green. The reason I noticed this was because of their wildly positive reaction to it. I glanced at the painting and recognised it as one of the ones that had quickly been consigned to my “terrible” pile. As they stood in front of it obviously enraptured and making comments to each other that left no doubt they thought it was just incredible I looked at the painting again more closely, searching for what I had missed. It still looked terrible to me. As the couple continued to enthuse over it I stood quietly in the corner and



Fig 1



Fig 2



Fig 3

studied them as they studied it and got the unerring feeling that I was witnessing something very important. I was. That was the day I learned there's no such thing as "bad art" and "good art", only "art" (figure 1). One man's masterpiece was another man's garbage and vice-versa. I've been turning that experience over and over in my mind for years. It would be very easy to say something like "I can't believe I used to be so ignorant", but that doesn't really cover it. You never stop learning and just because you know more and more as you go along doesn't mean you were ever ignorant. You are only ignorant if you are unwilling to learn new things, even broad perceptions of art (and/or life) in general.

Reference Choices

A few years ago I was in a well known and highly accomplished master artist's studio enjoying the rare privilege of seeing a such a highly skilled fine artist's actual working space with current works in progress, and having a very

interesting discussion about methods, techniques, and processes. The all but finished oil painting on his main easel was just beautiful, painted with his signature magical deftness of touch and obvious deep and long standing comprehension of composition, colour, and light. The conversation eventually turned to reference material so he showed me the photo he had used. It was another epiphanal moment for me. As soon as he stood it on the easel I saw the painting in a whole new light. All of a sudden it didn't look as good to me. Up until I compared it to the reference photo I thought it was a beautifully striking work. All of a sudden I found myself at another threshold of deeper understanding you just don't get by only working on your own art. It was a moment I'm sure will stick in my mind for the rest of my life. I realised that in his painting I was truly looking at "his impression" of the scene in the reference photo. If I had done an oil painting from that photo the result would



Fig 4



Fig 5

I have always been fascinated with pushing the limits as far as being able to draw the very finest of detail,

have been altogether different. A heap of ideas and thoughts completely new to me fought for attention in my mind. I would have gone to great lengths to capture a more intricate level of detail than he had chosen to. The fact that he had simplified the fine detail and colours overall into the kind of painting he wanted to paint certainly didn't make it right or wrong, or good or bad, it made it his impression of that piece of photographic reality. It really was a strikingly beautiful painting. It gave me one of those oh-so-rare moments of crystal clarity, in this case as to how other people might be seeing my own art (both good and bad). I stood there with my brain going a million miles an hour soaking up this shiny new perception like a bone dry sponge dropped into half an inch of water. I have often wondered in the past when I've shown people the reference material for my drawings what they are actually looking at and thinking as their eyes go back and forth between photo and drawing, and if they were seeing what I was seeing. It was most definitely a rare occurrence and pleasure for me to see another professional freehand artist's reference photo next to artwork my own perception had already told me was very top shelf stuff. It gave me an unexpected glimpse of understanding of what it must be like for someone seeing one of my drawings or pastels on a wall in a gallery without ever having seen the reference material, after all the many hours of me staring closely at it during the drawing process forever taking away the chance of me even seeing it with "fresh eyes" again, let alone with the unique sets of eyes belonging to all the others. The resultant drawing is always "my impression" of what I saw in the photo and other people's perceptions of my actual finished art must not only change if they saw the reference material it sprang from but by extension also make a quite different impression on each viewer (figures 2, 3, 4, & 5). The master oil painter wasn't just painting the best he could. He was making the conscious and instinctual decisions of a highly experienced fine artist and

acting on them with every brushstroke to produce the kind of finished art he was after. I will be forever thankful to him for not only letting me see his working space but for the unlooked for lesson learnt when he casually propped that photo next to his painting.

All in the Detail

I have always been fascinated with pushing the limits as far as being able to draw the very finest of detail, in fact it would have to be one of the main motivating factors to me drawing at all. I have always suspected that people looking at my finished drawings weren't really seeing all of the individual tiny specific shapes and intentional super subtle tonal graduations and patterns in the intricate detail but were being affected by it in an overall way as they looked at the drawing as a whole. I do it to the level I do for very personal (very possibly clinical) reasons which have been there at screaming hurricane strength from my earliest memories, I don't waste time questioning why, but just follow my instincts blindly. It flies in the face of reason as it means my drawings seem to take forever and often cause me a lot of (self inflicted) mental anguish in the process. I had a powerful threshold moment of perceptive clarity and understanding as to the effect this has on others and how unbelievably amazing human eyes and the brains the eye-wires lead to are at recognising and processing the most minute visual information by a casual comment made by a friend of mine recently. He was at the small local neighbourhood supermarket nearby engaged in idle conversation when he caught sight of something in his peripheral vision. He saw his daughter (which got his attention straight away as she should have been in school). The absolutely amazing part was that his daughter's eye was on one of my drawing workshop flyers that was pinned to a very cluttered notice board that he was five or six metres from and on quite an acute angle to. It wasn't the whole face, just one eye I had cropped out as one of three matchbox

sized examples of my drawing style (figure 6). He told me that it registered instantaneously that he had seen her. He couldn't find her at second glance so went looking and found the eye on my flyer flapping in the breeze on the notice board. Incredible enough but even more so was the fact that I hadn't drawn her eye at all but rather all the tiny intricate shapes and tones that it was made up of in that particular reference photo I had used. When you really study it closely you can see it's really just a crazy collection of abstract shapes. It truly was a profound lesson for me on how others are affected by their perception of how you have chosen to draw something and an unexpected welcome affirmation that all those maddeningly infinitesimal shapes in the finest details are every bit as important (I do wonder) as every other aspect of the drawing process. It made me realise that we are all constantly subconsciously scanning and processing our surroundings and even though the vast majority of information doesn't seem to be being even noticed (or even consciously acknowledged) at all, on a subconscious level it's all being noted, computed, and filed by our unbelievably complicated and sophisticated human brains. There is a thing they call pareidolia which means that all humans are hard-wired to actually seek out the shape of a human face (or anything, like seeing bunny rabbits in the cloud's shapes or monsters in the wardrobe) rather than see nothing at all. Part of that same state must be to be constantly subconsciously seeking out what is familiar to us, he obviously would love and feel protective towards his young daughter so would be subconsciously super-tuned to the shape of even one of her eyes in a half finished drawing. Seen from a distance, at an angle, among the thousands of visual distractions in a busy supermarket with overcrowded notice board. Just amazing. All things must be being noted and analysed by us like this on some level all the time. Astonishing. Then you add artistic licence to the mix.

It boggles the mind to think of the ripple effect of your art on display

registering on every human that gives it even the most fleeting glance whether they know it or not adding in an unacknowledged and unconscious way to the body of information they use and constantly draw on to be who they are, and by definition feed back in to who we are as a civilisation and a species. Right down to the tiniest detail. Thinking about this almost makes me think for a moment I might have a fleeting chance one day of actually clearly understanding what fine art, humans, the universe, and everything in it is all about. Of course that's just another event horizon that can never be reached which is as it should be and what makes both art and life in any form worthwhile in the first place. There is no destination, only the trip, but the more you perceive along the way the better your drawing (art imitating life) will be, and the better the quality of your compulsive creative input to the universal pond we all bob around in.

I've always been convinced we all see colours and light uniquely too but that's another story. ■

Fig 2: This photo is as good an example as any to explain what I mean. A room full of artists could draw the same reference image and no two would be alike.

Fig 3: And no two viewer's perceptions of any one of those pastels would be the same either. Mind boggling. This is my own crack at my own reference image of that subject on that day.

Fig 4: A fleck of red pastel among all the neutral tones is enough to create the perception of a child in red seen at a distance peering over the rail down into the water, any attempt at a more "realistic" version of the boy on this scale would have only ruined the effect.

Fig 5: The closer you get the easier it is to see how infinitely variable potential artistic expression is and by extension the endlessly unique variations to the perception of those viewing it.

Fig 6: The awesome perceptual power of shapes and tones.



Fig 6

When man dreams, humanity advances!

with Jennifer Marshall

God, Life, Forces of Nature, Universal Creativity ...
... all we need is to have faith, humility to tap into our dreams and unblock
the flow of creativity that is within reach of everyone who dares.



Let me tell you about my dream – I, Fernando Guimarães Correia, was born on 30 December 1946 in Braga, Portugal to a traditional family of artists - father, grandfather (died before I was born), uncle and cousin all Sacred Art artists, living and working under the same roof. This was the environment that I was born and nurtured into until my early adulthood, with the artistic flair and genes of both sides of the family. I'm a third generation artist. (I was born into this family to be an artist!)

First brush strokes.

Apparently from a very young age, my favourite place was my father's studio, watching him paint or kidding around touching here and there. My fascination was evident, contrary to the others six siblings.

"One particular day my father left me alone and when he came back found me happy, with brush in hand scribbling all over the work that he was busy with. Surprised, he grabbed me and at the same time that he was hugging me was thanking God saying "we've got another artist here! - Be patient my boy you're still very young!" Prophetic words that my mother, 99 years old, still remembers to this day with certain nostalgia. I was 3 years old!....

..... But I had to wait until the age of



9 for my father to give me my own stuff and spare me a corner in his studio, where I could do my own projects. I felt so proud and happy, when to my surprise one day, I found my first painting properly framed and hung in the best spot of our home. This gave me an incom- mensurable boost of confidence that even today still makes my heart content by the recollection.

As I grew older and became more and more involved as an apprentice and helper in my father's affairs, however under condition that my studies were more important and obviously my first obligation. Secretly in my heart, my true love was in that studio not at school. The proof of this came later when I matriculated and got an offer

of a scholarship to work and continue my studies by a leading technical company at the time - an offer that I refused to my parents' big disappointment as they felt this would have been such a promising future but I, rather and gladly, accepted a very, very exciting and creative position as a textile designer. I had such a wonderful couple of years until the company closed. By then it was army time and that brought me to this magical land of Africa - it was love at the first site. I felt at home and called it home ever since. At the time no positions for textile designers existed, money from painting was erratic, I was in a strange land and failing wasn't an option so I had to compromise somehow. I found a position as a graphic designer.

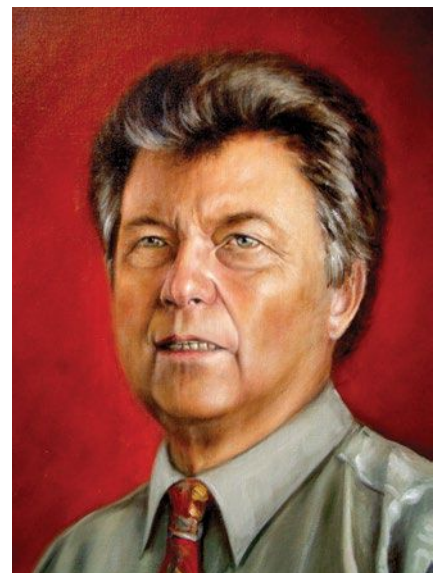




The next 37 years proved that it wasn't a compromise at all as I loved it so much that in all those years, I never took an hour of sick leave as an employee or as an employer (I use this as a joke, but it's true). As I grew older so grew the responsibilities, it was time to constitute a family and with more mouths to feed I started depending more and more on a fixed income, so, regrettably I had less and less time for my studio, with years and years passing by without touching my dear, dear brushes. The love for painting didn't diminish, in fact it grew stronger as did the frustration but I always promised that one day I was

going to dedicate myself only to art, as a beacon of hope that helped me to go through some of the vicissitudes that sometimes life throws at us.

January 2007 just like any of the previous New Year's came with a new resolution: winding the business and retiring to have time to paint full time and develop my sole. Matters that I strongly believe go hand in hand. I consider painting to be the purest form of meditation. This time, the desire to change was too overwhelming - I had to do it. Never guessed what a change of life this was going to be and it has, by far, excelled all of my wildest dreams, the only regrets were "why I



waited so long and the lost legacy?"

Like a repentant prodigal son returning home after wasting so many years away, I didn't want to waste anymore time. I had the background and technique of the beautiful art of painting from the years with my Late father and so many other years of exposure and connection to the greatest creative minds of graphic arts in the country. If I combined these two experiences together I felt that there could only come some astonishing resultsI knew that everything was going to be perfect and started painting with a vengeance. It was a tough process, a complete rebirth but I didn't expect anything less. Definitely I've found the best part of my life after retirement. A truly wondrous journey of self-discovery.

In the beginning, I painted all sorts of genres that had been queuing for years in my patient mind, clearly the sacred art style that I learned 40 years back in my Late father's studio was evident - the old "Esfomato" technique that turns the brush strokes seamless in the painting, still widely used today in my home town "Braga" (portuguese capital of sacred art) that has been traditionally passed from generation to generation, for centuries. However, on an occasion when somebody complimented on my work and said: Oh, this is so beautiful, your artwork is so real it looks like a photograph! The person tried to be polite, I knew that much, but it saddened me as I wished my art to reflect more than a comparison to a photo. This made me a dignified talented copyist, so certainly something had to change!

After some introspection, I hoped to be able to insert more creativity, spontaneity, more surprise and excitement but still retain some marvel and elegance from the past, so I thought of mixing the "the old and the new", so I tried ... and I'm very excited about the result.

What I expect to achieve for the remainder of my life?

My art is the voice and mirror of what goes on in my heart.
Love, beauty and inquietude!

After the big change and witnessing





the surprising results, I was so glad by God's Grace, that I made a promise that "for the first couple of years I would work for Love". Up to now 87% of all earnings related to my art, have been distributed one way or another to charity. This covers love and beauty. Now it's time to listen to the voice of my inner inquietude, that is getting louder and louder since my visit to William Ricketts Sanctuary in Dandenong. At the time I was in Melbourne for the christening of my dear grand- daughter Cyanne in March this year. The more I read and learn about William Ricketts' philosophy, the more I relate it to my own beliefs - I'm not alone - the interconnectivity of all living things, self empowerment of our mental, physical and spiritual energies and the relation between integrity of the soul and the purpose of being. The disturbing erosion of the moral fibre by the dishonesty encroached in our politics, business, science being used for our self destruction and even some churches are teaching us the wrong word, is all too much to be reconciled in spiritual terms. When I came home I brought with me the W.Ricketts (perturbed) spirit, that is inspiring me for my next big thing. There are 130 countrys in the world with detached defenceless minorities many of whom staunchly hold onto their traditions, resiliently fighting away unfair multi-faceted enemies. It's a matter of time that they will be no more than a faded memory. I intend to glorify their existence through a very ambitious project which I've already started, called: "We were so beautiful!" It's a project that will take 4 to 5 years to conclude, the research in itself is intimidating!

General Info: Fernando is married to Dina and has three children - Vanessa with three grand-children live in Melbourne, Australia. Marco is living in Sao Paulo, Brazil and Nicole lives in Johannesburg with two grand-daughters.

My website can be found at www.southafricanartists.com/home/FernandoCorreia.

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The Zulu Chief

Corriera

The majesty of the awesome Zulu Chief is brought to life in this marvellous painting.

STEP 1

I always start with an inspiration which many times comes by surprise and stays dormant in my mind, like a seed waiting

to germinate. I gather as many elements for reference as possible, but only select a few (5 or 6) with the features that will give character to my painting. After this, my mind automatically puts the pieces together almost like a puzzle. I close my eyes and imagine what the painting is going to be, and then I'm ready. In the old days, canvasses were prepared with an oil based primer, which is not the case today. They are primed with acrylic gesso which is water based so I prepare a solution of linseed oil and turps 60% /40%, (can also add colour to the mixture) and cover the entire canvas. Never underestimate the importance of this; because the thinned oil will penetrate into the porous under-layer creating a good grip for the over-layer which is still to come, and preventing premature crackling and peeling. Still with the wet surface I sketched



MATERIALS

- Canvas
- Linseed oil
- Turpentine
- Flat brush no 18 ± (12mm)
- Paints: Raw Sienna, Yellow Ochre, Burnt Sienna, Raw Umber, Indian Red, Paynes Grey, Cadmium Red Deep Hue

the puzzle image that is locked in my mind onto the canvas, using a flat brush no.18 ± (12mm). In this case no tracing was needed. The range of colours are normally the same when painting African themes - Raw Sienna, Yellow Ochre, Burnt Sienna, Raw Umber, Indian Red, Paynes Grey, that gives me a warm sunset and a savannah feeling.

STEP 2

I allow the painting to rest for an hour or two, so the surface isn't bone dry or over wet, it's just tacky. I never lay new paint on the top of bone dry surfaces. I use the same mixture of linseed oil/turps at the same ratio and spread a thin layer over the area that I want to work on (wiping out the excess). This helps to keep the same character throughout and gives it a softer finish.

As it's a Zulu chief that I am trying to achieve and they are normally tall, aged, hard looking, and never friendly, and he is the symbol of the tribe that he commands with moral severity and wisdom.

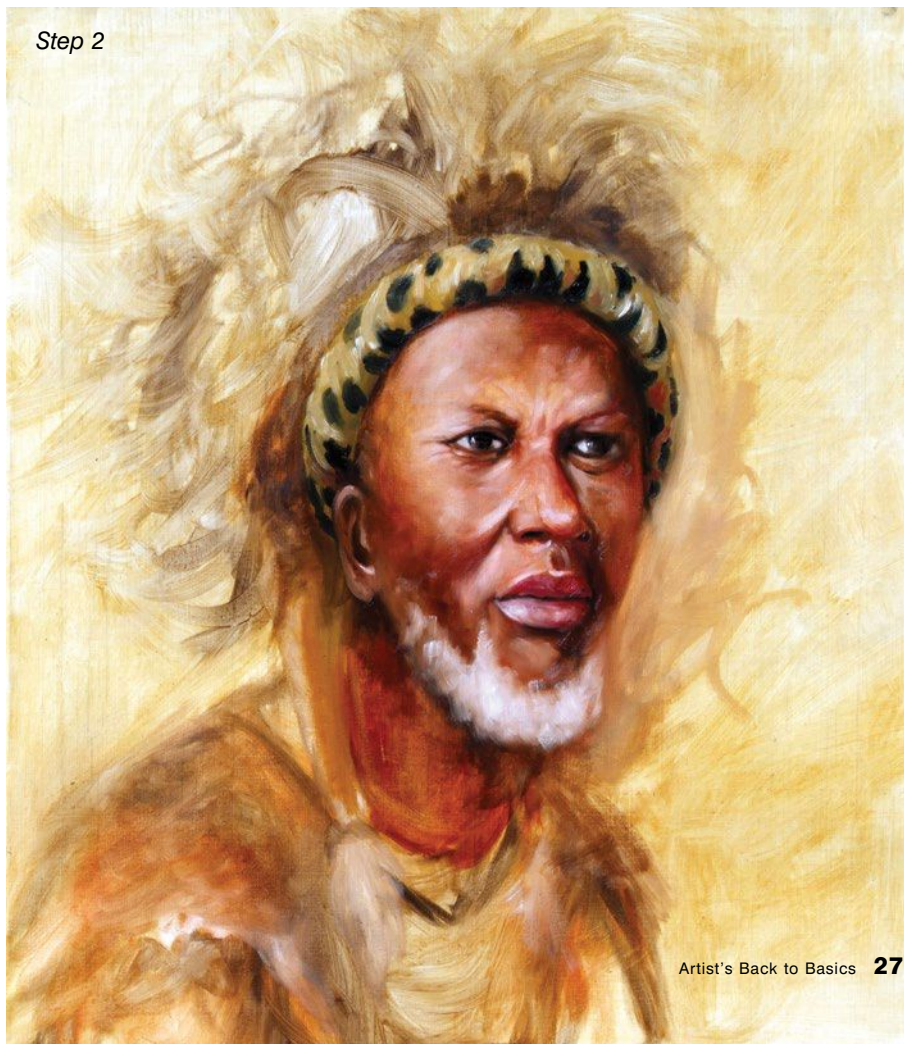
My first attempt doesn't look bad, considering this face only exists in my imagination - my reference is for light only. I started with the face because it's going to be my focal point, therefore the most important part of the composition.

STEP 3

Because there's no design I rely on my instincts. After I achieve what



Step 1



Step 2

I want with the face, I progress outwards and roughly lay down the foundations of the complete picture. At this stage the first general view of the composition starts taking shape and makes it easier to see where I'm going. Special attention is given to the face, with parallelism of the eyes, nose and mouth and the distance between the eyes to be the size of one eye, as a guide. If you apply the laws of perspective, the eye closer to you should be a fraction bigger. After this step the focal point (the face) has three layers of paint.

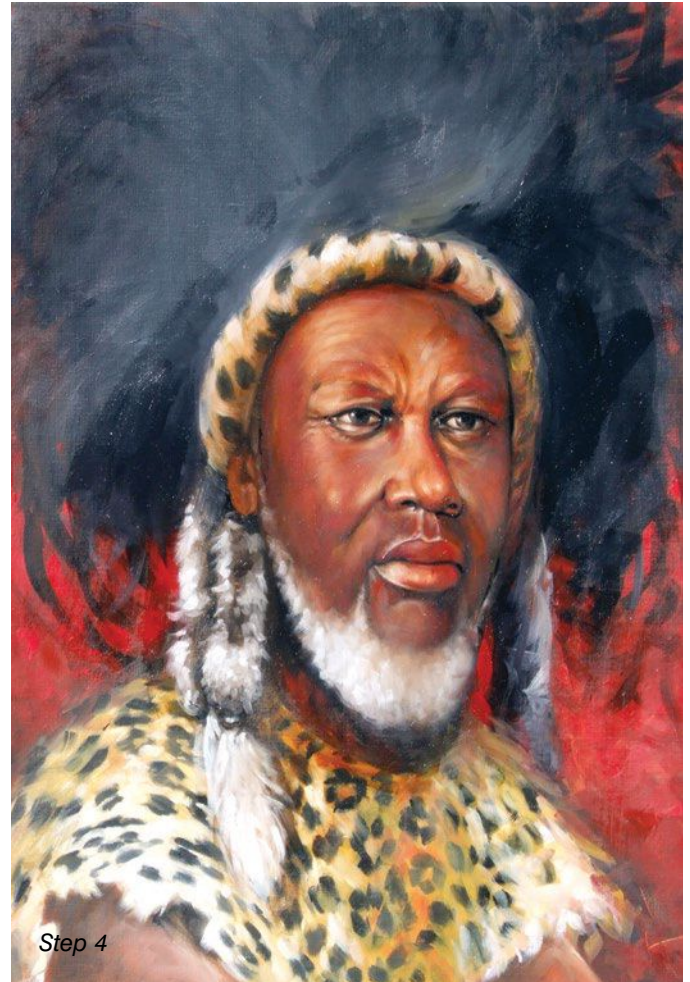
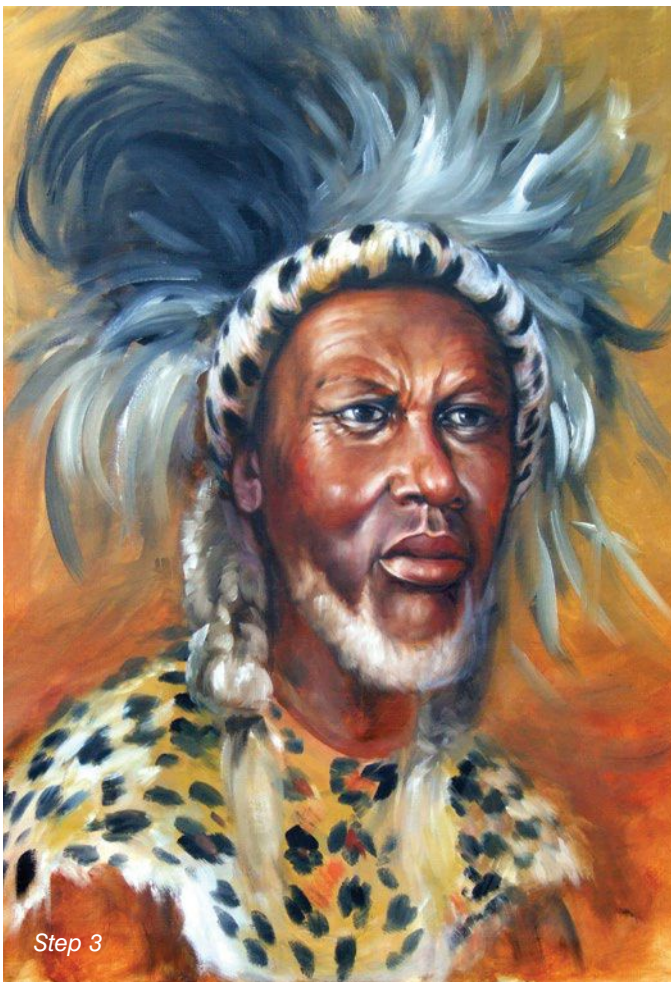
STEP 4

At this stage the painting was too flat, in other words the foreground (man) and the background didn't have enough contrast so I introduced Cadmium Red Deep Hue as a contrasting background and I achieved what I was looking

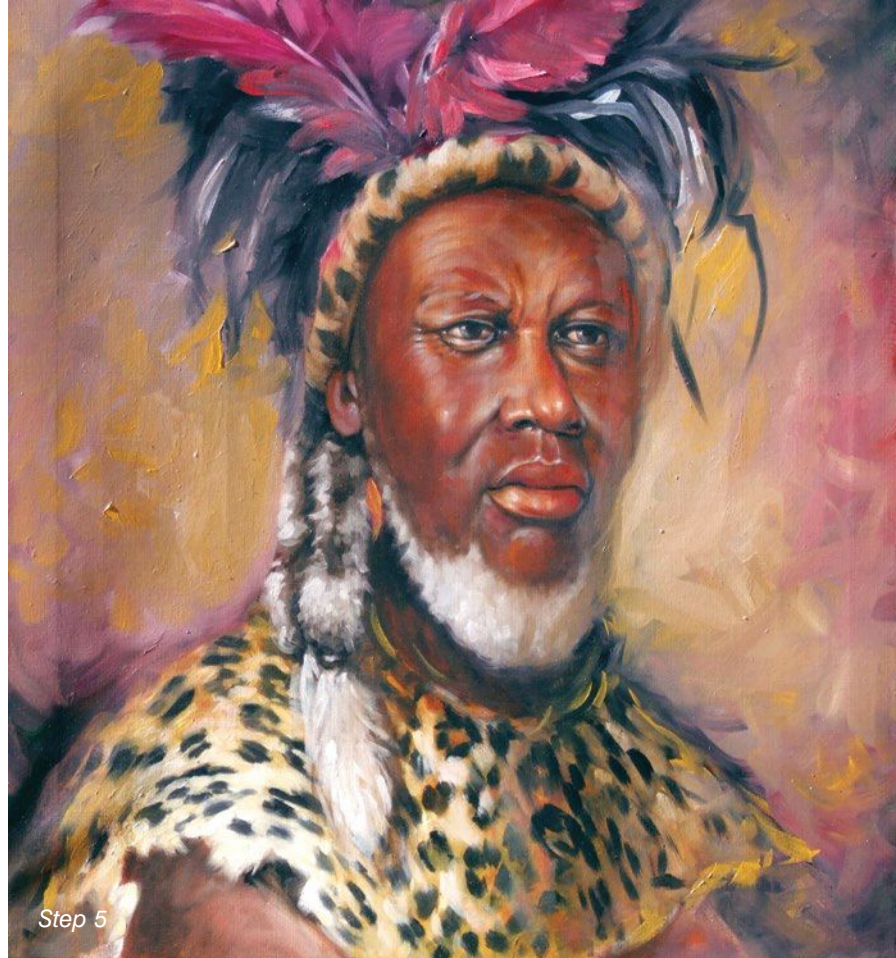
for - bringing the man 'forward'. By doing that I exposed the body of the man and found that it was too small so I had to increase the leopard skin and play down the feathers in the headgear as they were distracting, and give another layer to the face. Due to the fact that my references came in bits and pieces I used the technique of trial and error to achieve what I wanted.

STEP 5

Bringing the man 'forward' I noticed a mistake in my composition. The face is too far to the right - not centred, and the red in the background isn't very African. I had to strategize and took out the rabbit tail pendant on the right hand side and created decentralised feathers in the headgear which together with the existing highlight on the left shoulder, helped to balance the image.



natural curiosity asks me to turn it around. Then I know that I'm ready to finish it. I apply all my resources on this session as whatever I do now is what is going to show forever. Normally I repaint the entire surface with fresh paint, which means the previous layers of paint that were showing are going to be covered. Almost like a ritual, without fail, I always do this in the morning when I feel inspired and fresh. I first meditate for 10 minutes or so followed by two or three hours of spontaneous and fast painting, and "vive la difference". This is the first time that I have the opportunity to compare with the previous stage and appreciate the difference! At the end I still feel that my Zulu chief could have been 2cm or so to the left. Maybe, in time, I'll dismantle and re-stretch it. ■



Step 5

Painting in Paradise

Richly rewarding art retreats in Fiji

May 23 – 30	<i>Playing with Pastels</i> <i>Confirmed</i>	Tricia Taylor
June 6 – 13	<i>Landscapes & Seascapes in Oils & Acrylics</i> <i>Confirmed</i>	Elena Parashko
July 11 – 18	<i>Painting with Pastels</i>	Nola Cameron
Aug 15 – 22	<i>Discovery, Inspiration, Technique: Acrylics</i> <i>Confirmed</i>	Mark Waller
Sept 5 – 12	<i>Travel Sketching: Creating a Sketch Journal</i> <i>Confirmed</i>	Erin Hill
Sept 12 – 19	<i>The Dynamic Palette of the Pacific: Acrylics</i>	Lizzie Connor
Sept 19 – 26	<i>Botanical Art</i>	Margaret Best
Nov 21 – 28	<i>Watercolours</i>	Malcolm Carver



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Themed Sketchbooks

By Leonie Norton



Goddess at the Tirtaganga Water Palace

It is very rewarding to make your own themed sketchbook.

It makes the sketches from a particular place even more memorable and enjoyable.

The examples in this article are from Fiji and Bali and the sketchbooks reflect this quite clearly. It is surprising how easy it is to find either local fabric or decorative paper with which to cover the book, or even buy a book already covered, as in the Bali example.

Other themed subjects apart from a travel destination could be interesting and unique doorways and/or windows in Europe, buildings from your home town, beaches, shells or any subject at all that inspires and excites you. You are only limited by your imagination.

When making your own book, it can be whatever size you prefer. This will be determined

by the cover sizes.

The Fiji Sketchbook

Take a small piece of inexpensive tapa cloth, which is a bark cloth made with traditional tools from the inner bark of the mulberry tree. Local fabric can also be used. Fold and paste it around two pieces of heavy cardboard, which make both ends of the sketchbook.

Cut a length of watercolour paper the same height as the covers, and make fold the same size as AT each end of cardboard. To make a book with more folds, cut two pieces of watercolour paper and glue them together.

Glue the first and last pages of the concertina to the inside of the already covered cardboard front and back of the sketchbook. This covers the glued cover folds. When you pull the ends apart you actually have a two sided book.



Concertina Hibiscus 2



Balinese sketchbooks



Gunung Kawi Temple carvings

Raffia can be glued to the inside of the covers to wrap around the ends to keep the book closed. This is optional.

With my themed book, I painted leaves from Fiji on one side, and hibiscus flowers on the other.

Bali Sketchbook

I also enjoy the beautiful fabric covered books of Bali. Many of these have coloured paper inside which resemble handmade paper. These are the books I use to do my pen sketches with white highlights. The paper will take a little colour, but it is preferable to use it primarily as a sketchbook.

Materials for Making the Sketchbooks

- 30cm metal ruler
- Craft Knife or Stanley Knife

- Craft Glue or PVA
- Wood Glue
- Brush for applying glue. Foam brushes are good
- Paper or fabric of choice for covering book covers.
- Scissors
- Round coloured shoelaces, raffia or material of choice to make a book tie (optional)
- Thick cardboard for book covers (backing cardboard from watercolour and drawing pads suitable)
- 300gsm cold pressed (not rough) watercolour paper for the sketchbook pages

Leonie Norton

www.holidaysketching.com.au

It is very rewarding to make your own themed sketchbook.



Concertina Leaves 2



Cover 2

Paints & Mediums

Contributed by S&S

Here's a summary of some of the fabulous products that are now available in Australia, with plenty of hints and tips.

Genesis

For a number of years Genesis Heat-Set Oil Paints have been regarded by many as the world's most versatile quality fine artist paint ever made. This is because it suits artists who are used to using oils, acrylics or watercolours. It also provides today's artists and students with a wonderfully safe medium to work with, without enduring harmful toxins or solvents found in many artists' mediums. Not only are they non-toxic, they are also odour-free and contain NO heavy metals.

Due to their very high pigment content, colours are strong and vibrant, even after drying. Unlike acrylics there is no colour shift from wet to dry state. Genesis instantly gives your paintings depth and allows far better coverage. A tiny amount goes a long way. Of the 87 colours in the Genesis range, 79 colours are in category 1 for light fastness, and 8 are in category 2 (diox/purple values).

The full range of paints, mediums and varnishes all conform to ATSM D-4236 standards, guaranteeing strong archival qualities. Genesis Heat-Set Oil Paints are not solvent or water based. It has its own specially formulated base carrier. The full range of colours and their mediums are all certified Odourless and Non-Toxic, so this allows the many artists who suffer from allergies to get back to or commence using oils. Genesis has a thinning medium, a glazing gel and a thick medium. The thick medium allows impasto style painting and can be added to the paint to extend it without reducing the colour intensity. The glazing gel allows you to add the smallest amount of colour

to get beautiful transparent glazes.

With Genesis you can just start painting each session without wasting time preparing your palette. All those premixed colours, (no matter whether it was yesterday, last week, last month or even two years ago since you last touched your palette), you can just get them out, quickly work the paint down with your palette knife or brush to bring them back to their nice buttery texture, and start painting. Genesis Heat-Set Oil Paints stay wet on your palette and brushes forever until you choose to dry them, then heat is applied at 130°C with a hand-held heat gun or oven. Depending on how thickly you have applied the paint, it can be dried in a couple of minutes.

Genesis Heat-Set Oil Paint allows you to work wet on wet. No stopping and waiting like conventional oils force you to do. Simply dry the area you want to keep working on, then apply more paint, or a wash or glaze straight over the top. If you make a mistake, just wipe it off, and when you're happy with a layer or area, dry it straight away – no more worrying about ruining your masterpiece! Genesis offers fine control in mixing, blending and application. Artists will achieve a very clean and crisp edge that is required for detailed and realism style painting. Genesis is no different in appearance to conventional oils. In fact its colours are closer to nature's true colours than any others. With Glazes, Washes, Impasto effects etc, there are no limitations or restrictions!

Genesis Heat-Set Oil Paint gives you the two 'bests' in an artist's medium.



With traditional oils the length of drying time means we can lose our momentum in getting our ideas and thoughts onto the canvas. With acrylics and watercolours, they can dry too quickly. With Genesis, you can apply washes like watercolour artists do or blend to your heart's content! You can apply layer over layer just as you would with an acrylic, but Genesis will also allow you to blend colours easily. You, the artist, at last has TOTAL control with the drying process.

With Genesis there is virtually no wastage. You will get to use nearly every drop of paint because these Heat-Set oil paints only dry when you want them to. One good example of wastage is every time you wash your brushes out, all the paint goes down the drain. Not so with Genesis, as they will always remain wet on your palette or brushes. Genesis Heat-Set Oil Paints are sold in easy to open clear screw

cap jars, allowing you to see exactly what the true colours are and access all the paint to the very last speck.

Fantastic for schools, private teaching studios, or people with confined room space and restricted ventilation i.e. flats, units or caravans. Genesis also opens up a whole new world for the traveling artist, as they can dry their work at any stage.

Genesis Heat-Set Oil Paints are only sold directly to the artist which is another reason you will save money. We do not resell through art supplies stores. The exclusive and sole Australian outlet is Genesis Artists Supplies Pty Ltd

You can read more about the product at Australia's Sole Suppliers website www.genesisoilpaints.com.au where you can shop online 24 hours a day, 7 days a week. Orders can also be made by mail or by telephone on 1300 66 11 65, 07 5426 4685 or 0437 183 173. Ring Lynn for more information.



Daler-Rowney Cryla Heavy Body Artists Acrylic

Cryla Artists' Acrylic colour is a very heavy-bodied colour with a high loading of the very purest, permanent and lightfast pigments. Cryla are characterised by their thick buttery consistency, their uniform eggshell finish across all the colours in the range and the minimal colour shift from wet to dry.

The unique heavy, buttery feel under the brush and knife is popular with artists wanting to achieve a wide variety of impasto effects. Every Cryla colour has been uniquely formulated to ensure that each colour dries with the same body, consistency and working properties. Cryla Artists Acrylics contain no dyes, toners or adulterants of any kind. Only 100% acrylic co-polymer emulsion is used in the manufacture of the colours preventing yellowing and minimising colour shift.

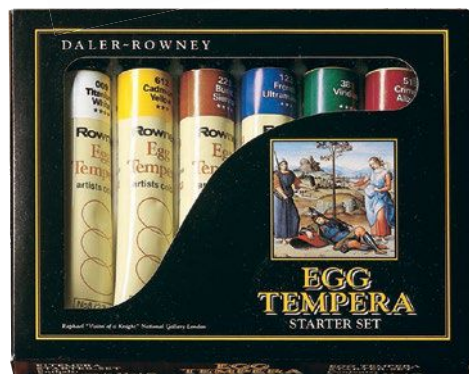
Each colour in the Cryla range is individually formulated from the purest pigments available to ensure only the strongest, cleanest colour is produced with all the standard characteristics of Cryla Artists Acrylic. Sourced from around the world regardless

of price, those pigments that exhibit only the highest levels of purity, lightfastness and permanence along with providing clean rich colours and compatibility with the other ingredients contained within the colour are used in the manufacture of Cryla.

The rapid drying time is one of the most popular features of Cryla Artists Acrylic colours. On average they dry normally between 5 – 10 minutes. Thicker brush strokes and impasto marks will skin over in a short time but will take longer to thoroughly dry. The acrylic resin is usually full polymerised overnight so it is recommended to varnish after 24 hours. Room temperature and humidity will affect the drying time – warm dry conditions speed up the process while cold, humid conditions will slow it down.

Most acrylic colours have a colour shift from wet to dry. The reason for this colour shift is because of the acrylic co-polymer emulsion being a pale milky colour in the wet form. When the water evaporates and the colour dries this pale milky colour disappears and becomes





transparent. Cryla has been specially formulated to minimise the effect that colour shift has on the colours and, as a result, there is virtually no colour shift from the wet colour to the dry colour.

Cryla acrylics can be used straight from the tube if a rich buttery heavy bodied consistency is required. However, it can be thinned with water if a more flowing or thinner consistency is desired. It can also be mixed with any of the Daler-Rowney Artists Acrylic mediums to change its working properties.

Once completely dry, Cryla is water resistant and resistant to mild solvents. This stops the colour being re-dissolved when further layers of colour or varnish are painted on top. The final film is very flexible and will withstand the natural flexing of the surface that it is painted onto. There are 87 colours in the range over 4 price series.

Daler-Rowney System 3 Original and System Heavy Body

Only the highest quality pigments are used in the manufacture of System 3 Acrylics and they possess a significantly greater pigment loading than comparable acrylic ranges in this class. The comprehensive range of are highly permanent, water resistant and flexible once dry. System 3 Original colours can be thinned with water to pale washes or used directly from the tube; each form dries quickly to create an insoluble film. The quick drying properties enable the artist to work quickly, superimposing or juxtaposing colours without unnecessary fuss. The excellent covering power of System 3 Original colours make them ideal for large works such as murals or where large amounts of paint are required.

System Heavy Body is the perfect complement to System 3 Original acrylics. It is an ultra-thick acrylic colour with an oil-like, heavy and buttery consistency that dries with an oil-like gloss. System Heavy Body colours are suitable for painting on any semi-porous surface that is free of grease and dirt. As with System 3 Original colours, they are ideal for use on canvas and paper but are also suitable for painting on brickwork, plaster, hardboard, MDF and fabrics if primed

with Daler-Rowney Gesso. System Heavy Body can even be applied to difficult surfaces such as laminated plastics, glass or glazed ceramics if the surface is abraded, roughened, etched and/or suitably primed.

Casein Colours

Richeson "Shiva" Casein Colours Few artist colours are as easy to handle or allow the artist to learn such a variety of painting techniques. Combining this variety of styles and textures in a singular composition is what makes a Casein painting so striking, an effect that is enhanced by their rich and intense colour. They can be applied in any manner, from impasto to thin watercolour washes. They have an exceptional integrity of colour and always dry to a perfect matte finish which makes them excellent for art reproduction.

Casein, though naturally matte, can be brought to a satin sheen by buffing with a soft cloth. If the artist desires a gloss finish, the painting can be varnished. Caseins may be used to successfully produce a painting with the transparency of a watercolour, the smooth opacity of tempera and gouache, the heavy textures of acrylics and oils, or anything in between. Caseins are water soluble, but they dry rapidly and become impervious to moisture.

All Shiva casein colours are chemically pure pigments and are permanent to light, gases, alkalis, and acids. They may be applied on almost any grease-free surface: canvas, board, wood, gesso, paper, cement, plaster, wet or dry lime walls and for painting on glass - their adhesive qualities are excellent. Where it often takes hours before a section of an oil painting can be reworked, it takes only minutes before a layer of casein can be applied over another. Also, it can be continually reworked, making corrections or special effects easy without colours becoming muddy. Varnished casein painting closely resembles oils with comparably rich colours and textures. After the painting has completely dried, one or more thin applications of Shiva Casein Varnish will enhance this effect

Egg Tempera

Daler-Rowney Egg Tempera

Egg Tempera is one of the oldest mediums for fine art painting, dating back to Roman Egypt and used by most of the Great Masters during the Renaissance. Egg Tempera imparts pure translucent colour with a distinctive luminosity and matt satin finish. Today, Daler-Rowney is one of the few artists' colourmen to offer it ready-mixed in tubes widely used by professional art restorers.

Gouache

Daler-Rowney Designers Gouache

Daler-Rowney Designers Gouache is a brilliant opaque artist's quality body colour, developed for professional designers working on illustrations for graphic reproduction. It is also widely used in fine art painting, both on its own and with transparent watercolours. The high quality pigments and superior reflective qualities of the fine white calcium carbonate specified by Daler-Rowney ensures that Designers Gouache retains its pure bright colour across all 88 colours in the range. All colours are intermixable to allow the designer to achieve a fine degree of colour matching. Daler-Rowney Designers Gouache is characterised by its fine flowing texture, tinting strength and excellent covering power and is best applied with brush, ruling pen or airbrush.

Oil Colours

Daler-Rowney Artists' Oil Colours

Daler-Rowney Artists' oil colours are professional quality paints designed for durability and permanence and made using only the very best materials available. Only the best pigments are used regardless of cost to ensure absolute perfection for the discerning artist. The distinctive buttery consistency of Daler-Rowney Artists' Oils derives from the use of linseed oil and wax, which acts as a plasticiser, helping to prevent even heavy impasto from becoming brittle and cracking over time. The 82 colours in the range are available in 38ml tubes in five price series.

Daler-Rowney Georgian Oil Colours Georgian Oil Colours offer artists high quality and performance at an economical and uniform price across all

colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists Oil Colours. They are carefully blended and tested to produce the most brilliant colour and match tint and texture from batch to batch. All 54 colours have fine working qualities and a high degree of performance. Daler-Rowney Georgian Oil Colours are ideal for use with a knife or a brush, allowing for a variety of effects to be achieved. Available in 38ml, 75ml and 225ml tubes. Five litre tubs are available upon request.

Maimeri Puro Superior oil Colours Puro Oils contain pure pigment and oil – nothing else. Each colour in the range contains pigments of maximum quality, purity and stability combined with top quality safflower-poppy seed oils that do not yellow, to produce a perfect impasto with the highest possible degree of lightfastness for each colour. There are 80 colours in the ranges over six series. The transparency and lightfastness of each colour is indicated on each tube along with the chemical composition.

Richeson "Shiva Series"

Artists Oil Colours

Richeson "Shiva Series" are professional quality, superior oil colours that commenced production in the USA in 1929. They are hand-crafted in the Richeson factory using only pure, artist grade dry pigments, each ground to its own unique degree of fineness then formulated with the finest grade of alkali-refined linseed oil under exacting laboratory controls. After manufacture, the colours are cured from 90 to 120 days to ensure they are ready for packaging and each tube label then displays an actual sample of the colour contained in that tube.

Richeson Oils are guaranteed to be permanent, free from darkening, yellowing, fading and cracking. These professional quality oil colours are available in 59 colours and feature traditional, Olde World pigments to produce brilliant, rich colours of buttery, reliable consistency yet are priced for everyone.

Coarsely Ground Oil Colours Coarsely Ground oil colours are exactly what the name implies – they have been manufactured with pigments





that have been coarsely ground and rare semi drying oils such as walnut oil and safflower oil, exactly in the same way as paints were made throughout Renaissance Europe. The result is a paint that is more opaque, has a thicker paste density that accentuates the brush strokes and a rougher finished coat. The application and finished result of paintings using Coarsely Ground oil colours are markedly different from those done with modern colours.

The artist will not only need to adjust their techniques accordingly to get the best out of these paints, but also the mediums they use, specifically when thinning out these colours. It is highly recommended that these colours are not thinned with the traditional solvent based thinners such as White Spirit and turpentine but instead use walnut or safflower oil. It is also recommended that hard bristle, ox hair or synthetic brushes are used to get the best finished results.

Renaissance Oil Colours by Maimeri Each colour in the Renaissance range has a high pigment concentration and is prepared with grain size and dispersion in walnut oil similar to those of Renaissance compositions. Most of the pigments in this range correspond to the originals; however the more toxic, unstable and hard to mix pigments have been replaced with modern alternatives. This is a small range of 11 colours over three series with some of the colours having been unavailable to the modern painter for 100s of years. The colours include Ceruse, Michelangelo Blue, Mummy, Bistre, Vasari Yellow, Kermes Lake, Paris Red, Vermillion, Murano Blue, Greek Green and Malachite Green.

Mediterraneo Oil Colours

(Mediterranean) by Maimeri Throughout history, the Mediterranean has been a place that has united cultures and civilisations and, along with it, colours and tints that are unique to this beautiful area. The colours in this range are especially suited for warm, bright and luminous paintings. There are 11 colours in the range and each colour is named from the place where it has been obtained. Colours in this range include Santorini White, Trinacria

Orange, Vesuvius Yellow, Damascus Yellow, Provence Rose Lake, Sevillea Red, Salento Green, Ercolano Blue, Capri Blue, Grasse Violet and Green Obsidian from Pantelleria.

Terra Grezze d'Italia (Italian Natural Earth Colours) by Maimeri

These colours have been created from the ancient pigments used to decorate the monuments and facades of palaces throughout Italy. Italian Natural Earth colours are not only for traditional techniques but also satisfy the needs of contemporary artistic expression. There are 11 colours in this range and each colour is named from the place where it has been obtained. The colours include Carrara White Earth, Herculaneum Orange Earth, Rome Yellow Earth, Verona Yellow Earth, Raw Sienna, Venetian Red Earth, Sardinian Red Earth, Burnt Sienna, Verona Green Earth, Verona Antique Green Earth and Florence Brown Earth. These colours are formulated with natural pigments only which means that there will be slight discontinuities in colour tones from batch to batch which signifies the authentic and natural origins of the paint.

Paintstiks

Shiva Artists Paintstiks Shiva Artists Paintstiks are professional grade, artists' oil colours in a convenient stick form. They are manufactured from quality pigments blended with refined linseed oil and solidified with a wax base. Shiva Artists Paintstiks can be used in conjunction with conventional oil paint surfaces, mediums and varnishes using the same techniques. As there are no unpleasant odours or fumes, Paintstiks can be used virtually anywhere at any time and form a protective "self sealing" film when not in use - just peel the seal before using. This ensures that Paintstiks remain moist and fresh and have an indefinite shelf life. Paintstiks are available in 68 shades.

Watercolours

Maimeri Blu Artists Watercolours Maimeri Blu Artist Watercolours have been developed with pigments offering

the greatest transparency, clarity and lightfastness. Of the 72 colours in the Maimeri Blu range, 52 of the colours consist of a single pigment bound with authentic, top quality gum Arabic from Sudan and distilled water, providing the user with a watercolour that has a transparency, purity and clarity unlike any other brand. Available in 72 colours over four series in large 15ml tubes.

Daler-Rowney Artists Watercolours Artists' Watercolour is a professional quality watercolour that has been used by such renowned artists as Turner and Constable. Based on the finest modern and traditional pigments, it is precisely formulated to offer unparalleled performance and permanence. Only the very best pigments, regardless of cost are used in the manufacture of Daler-Rowney Artists' Watercolour. Suspended in an aqueous solution of the finest Gum Arabic the colours

and pigments in these watercolours offer an extended range of brilliant colours, designed to create perfect washes of pure transparent colour. There are 80 colours in the range available in 5ml and 15ml tubes.

Daler-Rowney Aquafine

Watercolours

Daler-Rowney Aquafine watercolours offers artist high performance colours at an economical and uniform price across all 37 colours in the range. Aquafine watercolours are produced to the same exacting standards as Daler-Rowney Artist's watercolours. The full range gives rich, free flowing transparent colour with excellent tinting strength and working properties. All colours can be used to produce beautiful and delicate washes.

For further information please visit www.arthousedirect.com.au



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Afternoon Tea

By Ellen Lee Osterfield

I love bringing old houses back to life! I had a photograph that I had taken on a trip from the south coast of Victoria of this one. The house was fairly run down with long dry grass all around it

and some sheep in the front yard. I could imagine it having been a homestead on a thriving farm many years ago and set about trying to capture a moment from it's past!



Final Step



Step 1

Step 1

I have chosen to work on a creative edged canvas 20"x24". After roughly sketching my design I start off with an Acrylic underpainting in Violet and Ultramarine, I have taken care to keep the shapes of the key elements in the painting.

Step 2

I purposely chose a loose style for this painting, as I wanted the casual nature of life back then to come through in every aspect of the design. Once blocked in I selected my oil colours. I am using Cobra (formerly Van Gough) water based oils, Ultramarine, Titanium White, Cobalt blue, Viridian, Rose madder, Permanent violet and Yellow Ochre. The background trees came first using both of my selected blues with a small amount of violet and Titanium white.

For the roof of the house; Rose madder, Yellow ochre and violet.

The house itself was a mixture of the roof colours with more white added.



Step 2

Step 3

This close up of the house reveals the broad -brush strokes. I have also added some Cadmium yellow to the highlights on the roof and on the tree at the side of the house.

Step 4

I decided to grow a nice pink blossom tree beside the house, (Rose madder and Warm white), as the one thing I remember quite vividly was the presence of fruit trees in the back yard when I was growing up! It also adds a nice soft touch to the rich colours developing in the painting. Tonal balance is achieved by using the same colours in various areas throughout the painting. For instance I have used the same combination of colours in the ground around the house as I have in the roof and the trees.

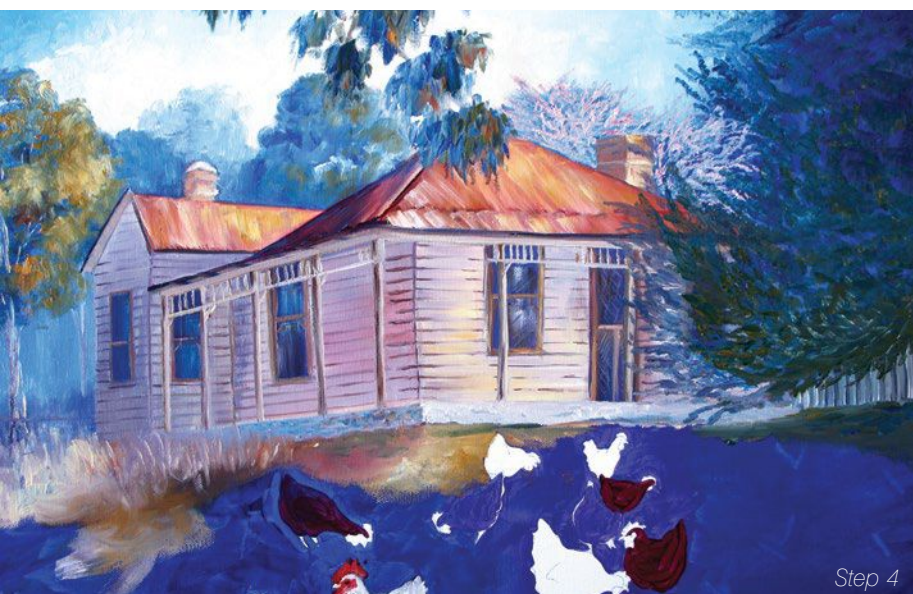
Step 5

I wanted a really sunny afternoon glow and used a mix of Yellow ochre, Yellow light and Cadmium



Step 3

In this painting I wanted to capture them "at home" in their own surrounds with no worries and no onlookers to disturb their peaceful life.



Step 4



Step 5



orange for this. I dropped these colours onto the roof and foreground leaves as well.

I loved the big old Pine tree beside the fence and enjoyed the challenge of shaping and shading it. Viridian made up the underpainting, to this I added Yellow ochre, Ultramarine and Violet.

I found that my fan brush on its side worked best for the branches and foliage.

Step 6

I needed to lighten the pink blossom tree by adding more Warm white to the Rose madder mix.

I also added more warm white to the boards on the front of the house to create the sunlight. I painted the view into the windows using Ultramarine and violet and a little Rose madder.

Step 7

What is a farm without chooks? I can remember feeding them when I was young, scattering the seed on the ground and helping mix up the pollard to put into the feed dishes.

I have gone over my underpainting carefully selecting which birds are going to be which colour. I thought I would have a variety here as it makes the tones



all come together. The white chickens are a mix of Titanium white with violet, Cobalt blue and some Burnt umber blended in for the shaded areas. Raw umber and Ultramarine were the mix for the dark neck feathers, then Rose madder, Yellow light and Cadmium Red for the wattles and combs.

Step 8

I drop in highlights as I work back and forth across the painting using my palette knife! The brown chooks are a mixture of Raw Sienna, Burnt umber, Yellow ochre and violet and Rose madder for the shading.

The black chooks are Burnt umber, Ultramarine and violet, with some Warm white for highlights.

Step 9

Things are really coming together well, the old fence by the side of the house adds a little more interest, let's face it there is always work needing to be done on any aging property!

I have deepened the shadows on the ground in the foreground of the painting by using Raw Sienna, Burnt umber and violet.

Step 10

I have set the work aside to peruse for a few days and to note any changes that might be needed.

It is important to ensure that all of my shadows are cast in the right direction and that there are shadows underneath the chooks.

Step 11

I have decided to extend the foreground shadows on the left hand side of the painting and added more colour highlights underneath the Pine tree using Viridian and Raw sienna and violet plus Yellow ochre. I have added patches of grass showing through the shadows and more grass near the fence.

Final Step

I have strengthened the sunlight in the middle of the painting by using Yellow light with a small amount of Titanium white just to soften it slightly.

I have also strengthened the ground colours in the bottom right hand side of the painting using Rose madder, Raw sienna and Cadmium yellow.

I am happy with the result, it has the richness and free painting style I was looking for. All that's left to do is to sign it.

Happy painting! ■

- Choose an underpainting in vibrant colours if you want the finished painting to be rich in colour.
- To soften background trees and images simply add white to your mix, this will also give more depth to your painting.



Interpretations

Edited by Trevor Lang

This artist has progressively developed his approach into something truly recognisable. His definitive style is representational of his way of creating and experiencing art.

Cees Sliedrecht was born in Holland. He started drawing at the age of three – copying little cartoons, and making pictures of his home, his pets, and

imaginary figures from stories.

His father was an amateur artist who endowed him with enthusiasm for drawing and painting. Often they would go outdoors, driving



from one windmill to another, painting the Dutch scenery which inspired many of the Old Masters. This early stimulus drove him to become further interested in art. An art teacher at secondary school acknowledged him as a better art student and gave him great support.

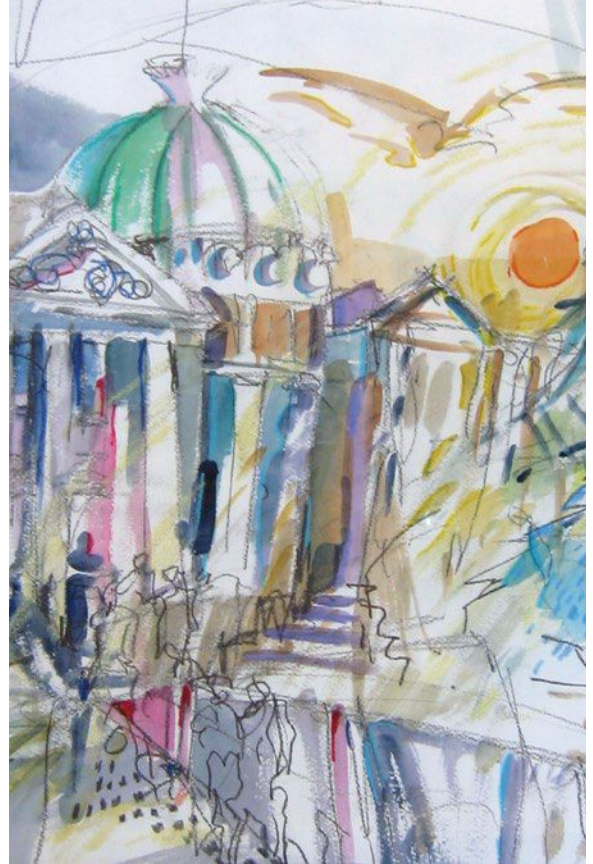
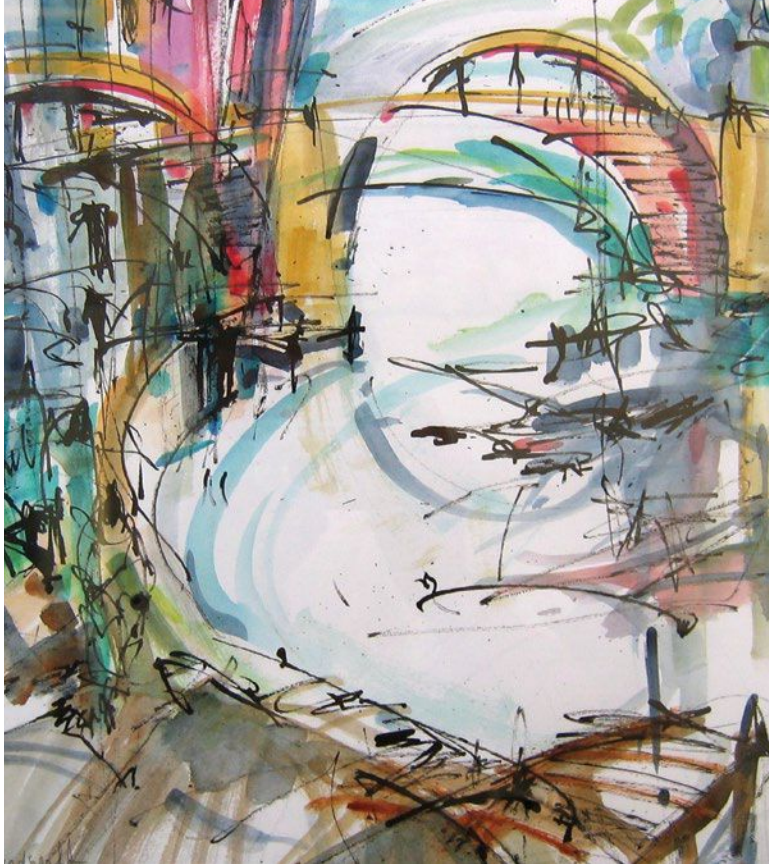
Cees followed courses at arts academies in The Hague and Rotterdam. Before moving to Australia in the early '70s, he completed studies as a College Teacher in Business Management. In Australia, he started building a career in the retail industry – while remaining faithful to the arts.

Over the years he produced numerous detailed drawings of old cottages and National Trust listed buildings in Melbourne, Sydney and Brisbane. He also made waterscapes exercised in pen with added watercolour washes. In 1988, he started a business producing three dimensional drawings for developers and builders. Concurrently he began teaching management related courses at TAFE colleges, as well as art classes.

To develop his artistic involvement he joined the Watercolour Society of Queensland; the Royal Queensland Art Society; and The Halfdozen Group of Artists and Visionaries. He led workshops, conducted art seminars, participated







in many art shows, and held solo and mixed exhibitions.

A recent achievement for Cees Sliedrecht was winning first, second and third prizes in a number of categories at the Brookfield Show in 2007. He has also judged at various art shows. His work has been featured in art galleries, hospitals, restaurants, businesses, and private venues. He was honoured by a request to tutor in drawing and painting at the prestigious Grafton Artsfest in April 2008.

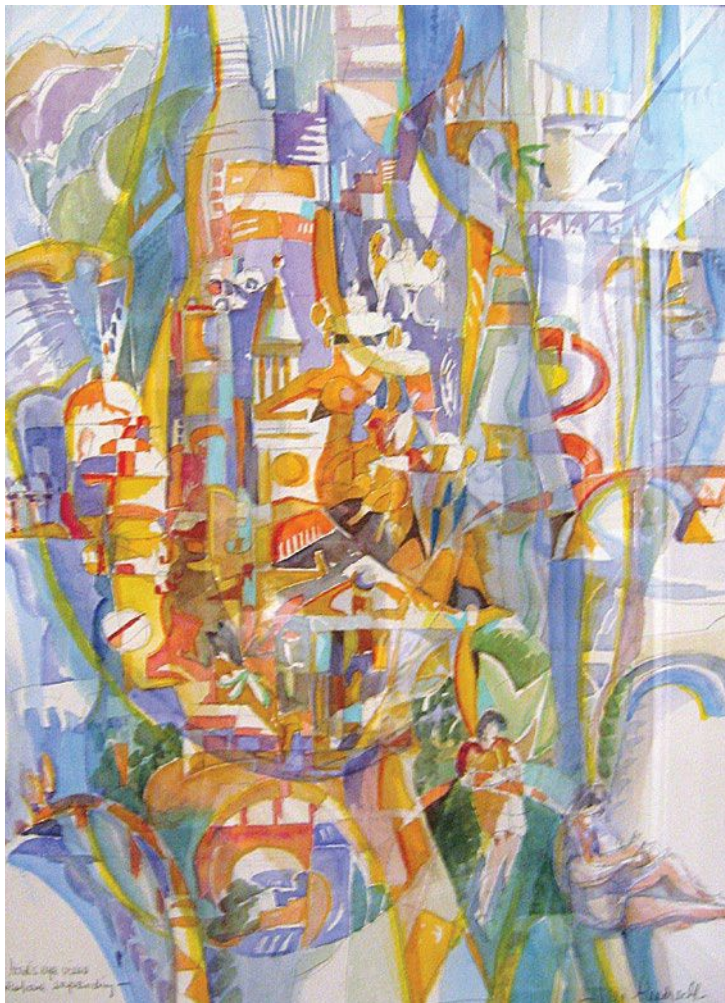
In Australia, Cees admired the fine details and shapes of the public buildings. He also appreciated the cute workers' cottages with their open decks, the large but quaint homesteads in the country, the grand bridges over the rivers, the colourful boat harbours, the busy markets and the lush tropical rainforests. Initially, he thought that only the greatest amount of detail would be acceptable to do justice to what he saw. But later he discovered his preference to give an interpretation of the scenery rather than focusing on detailed renderings.

"When I started to become more relaxed and less confined in my

work, a whole new world was opened up for me," he relates. "From there onwards, my work became much more spontaneous and free. I started to work in inks, pastels, coloured pencils and charcoal. The style I developed became very recognisable ... purely representational of my way of creating and experiencing art. I would categorise my painting style as 'semi-abstract' but I still want my paintings to offer some familiar shapes or settings. Often the viewer interprets parts of my paintings in different ways than I saw them; but that is fine with me. In every painting there must be something to discover. I believe in the thought that the artist begins a story in the painting, and the viewer continues to build on it and make it personal. In my view, a painting should convey a certain emotion, a mood (whether pleasing or challenging), providing a form of escapism for the viewer."

Cees nominates a number of artists who were particularly helpful in his development: French artists Raoul Duffy and Henri Matisse; German artists Franz Marc and August Macke; Australian artist

"In Australia, Cees admired the fine details and shapes of the public buildings"



“It is surprising how effective these two media can be together, whilst in fact they are each other’s opposites,”

Lloyd Rees; and English artist William Turner. His latest admiration is for the American artist John Marin – due to his use of charcoal in combination with watercolours.

“It is surprising how effective these two media can be together, whilst in fact they are each other’s opposites,” Cees explains.

“Marin was wonderfully creative in his shapes, toning and texture. When applying the charcoal, one needs to bear in mind that the watercolour must be applied first to maintain colour freshness.”

In 2006, Cees Slidrecht started his own art school where everyone with an interest in art may join – whether at a beginner’s level or a more advanced level. He claims that ‘Baby Boomers’ in particular have shown

great interest in art – it gives them an opportunity to think creatively and produce something they admire, in contrast to the high powered and stressful positions they may have held in their working lives. He believes that, for many people, relaxation and stress reduction are requirements for leading a happy and healthy life.

Cees offers lessons during the week and also on weekends. There are eight weeks of three hours per session per term, with different themes every week. Students use pens, watercolours, coloured pencils, acrylics and charcoal.

For enrolment or further information, people can contact Cees by telephone on 07 3399 1217; or by email: ceesslidrecht@smartchat.net.au ■

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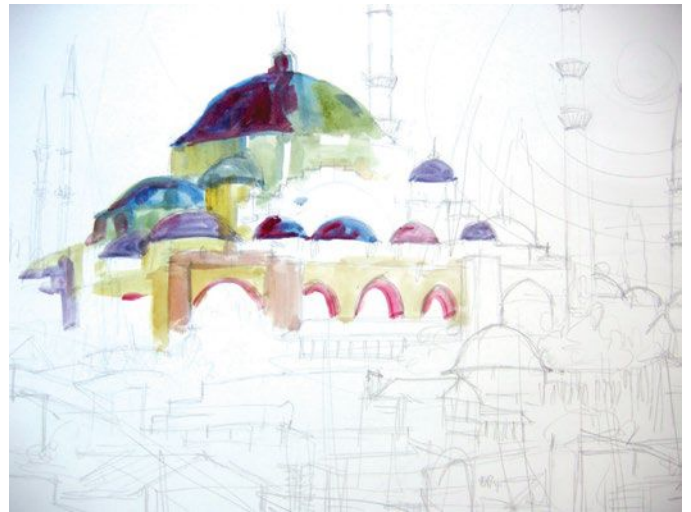
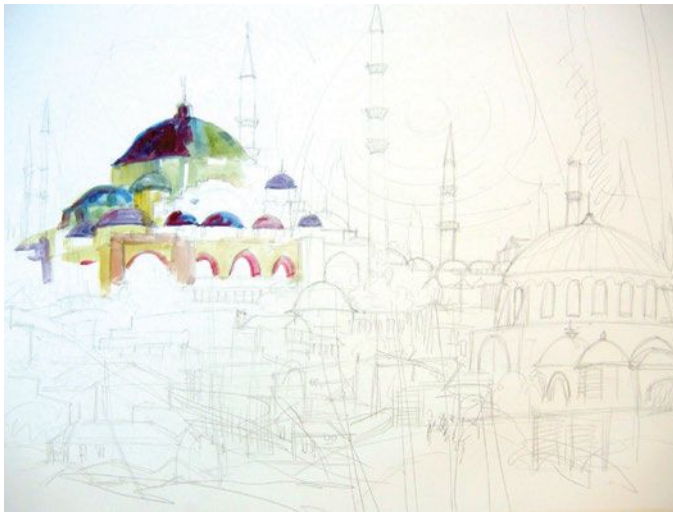
Artist's
Palette

The Sun Goes Down Over the Blue Mosque

By Cees Sliedrecht

Inspiration for this painting was drawn from memories of Istanbul, where the artist was impressed by the mystical history and culture of the ancient Turkish city.





My inspiration for this painting related to memories of Istanbul. I was overwhelmed by the city's mystic, history and culture. Visiting the mosques; wandering through narrow, streets; being surrounded by the shoe polishers and attentive soft drink vendors; smelling the perfumes mixed with the unfortunate air pollution; inspecting exotic foods of the Orient and soaking up an atmosphere only the Turks could create. Sounds of donkey hoofs on cobbled pavements, calls to prayer, beeping horns of passing cars and people speaking in foreign tongues completed the mystery. I visited the bazaars, and one of the highlights was watching a display

of delicately knotted and beautifully coloured Turkish carpets and rugs.

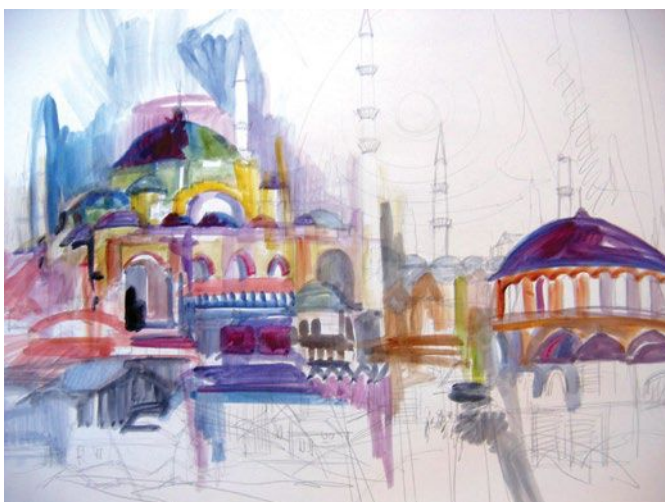
Those were the colours I had in mind... at the same time I wanted to capture the atmosphere of the ancient city in all its riches and elegance.

STEP ONE

I started off with a rough sketch of the Blue Mosque and its surroundings, using some old photographs. I rarely copy from these. If I cannot work on site (which I prefer because of the atmosphere and mood), I use a combination of photographs taken from the area to make a specific composition on paper. Photographs are merely a source of information. They help

MATERIALS

- 300gsm full size Hot Pressed Archers paper, taped on a laminated board (for a finished painting size of 560 x 760mm).
- 2B pencil.
- Taklon brush, square, Size 1/2.
- Winsor & Newton watercolours: Ultramarine; Antwerp Blue; Indigo; Cadmium Yellow; Lemon Yellow; Yellow Ochre; Alizarin Crimson; Rose Madder; Phthalo; Emerald; Burnt Sienna.
- Compressed charcoal.
- Faber Castell coloured pencils and Faber Castell Polychromos colour pastels – both matching the watercolours.





“Starting with a basic pencil sketch was also a way to break the starkness of the paper”

me to organise my thoughts and provide some practical details. In this instance, it was not my intention to paint a realistic image of the mosque but rather paint a feeling, a sensation, an impression exercised in colourful brush strokes. If the viewer could recognise the Blue Mosque, that would be a bonus.

When doing the sketch, I made sure there was a solid composition and good balance in the foundation upon which I was building my painting. Starting with a basic pencil sketch was also a way to break the starkness of the paper.

When applying my paint or charcoal, I did not necessarily fill in shapes I had drawn initially; or trace the outline of my pencil lines. Often, I made a new drawing on top of the earlier one. I usually start painting by putting on some colours of interest – both warm and cool – starting from a focal point. In this instance, I began by painting the roof of the Blue Mosque and then worked my way down.

STEP TWO

This is a close-up of how I started the painting. A little attention was

paid to where I let the light come from – I had planned a sunset coming from somewhere on the right.

I painted the main dome in Antwerp Blue and added Alizarin Crimson on the left side to create a cool feeling whilst the right side was painted in Ultramarine with added Cadmium Yellow, resulting in a warm greenish look which enhanced the atmosphere I wanted to create. Sometimes, rather than mixing two colours on the palette, I wet the area which I intend to paint on. Following that, I add one well pigmented colour with a fairly dry brush. Whilst the colour is spreading in the wetted area, I add the second colour (wet-in-wet method). The two colours mix locally on the paper – creating an interesting effect.

I painted the facade underneath the main dome in Yellow Ochre with Alizarin Crimson in arches surrounding the windows. I coloured the secondary domes in a similar way to the main one. I was careful not to make the shapes identical – I hate predictability and favour variations in shape, colour and texture.

STEP THREE

I added a few more pastel colours. Some pinks (like Permanent Rose) on the left side; more interesting shapes in Antwerp Blue; creating textures whilst progressing. The second major dome received similar colours to the first one (Yellow Ochre combined with Alizarin Crimson). I actually drew, with my brush, a new painting on top of the initial pencil outline. A square brush helped me to be more direct in my lines, better suiting the architectural shapes in the work.

I painted geometrical patterns, as these reminded me of the mosaics found in Turkey. I added some Ultramarine to the sky, using short brush strokes. The application was not a 'smooth and

neat' one; I wanted to create an interesting, uneven look. I often work fairly dry, hardly diluting the paint, actually painting with a damp brush. Here and there I added some Indigo to the darker areas, to establish depth in the painting.

STEP FOUR

I painted the sun lowering itself down the back of the mosque, using Cadmium Yellow and Alizarin – both individually and as a mixture. A great orange was the result. I added these warm colours to other parts of the painting where I felt most of the light would be present. This process was impossible to analyse – I went where the brush wanted to go. I then painted in more detail such as tree shapes and hints of buildings in the front of the painting. I found that most of my initial pencil lines had disappeared and new lines had taken over – things had taken their own direction. It is best not to resist such development; I like to give the 'accident factor' a chance. I created different shapes and

patterns with colour ... all of these reminded me of the Turkish rugs.

STEP FIVE

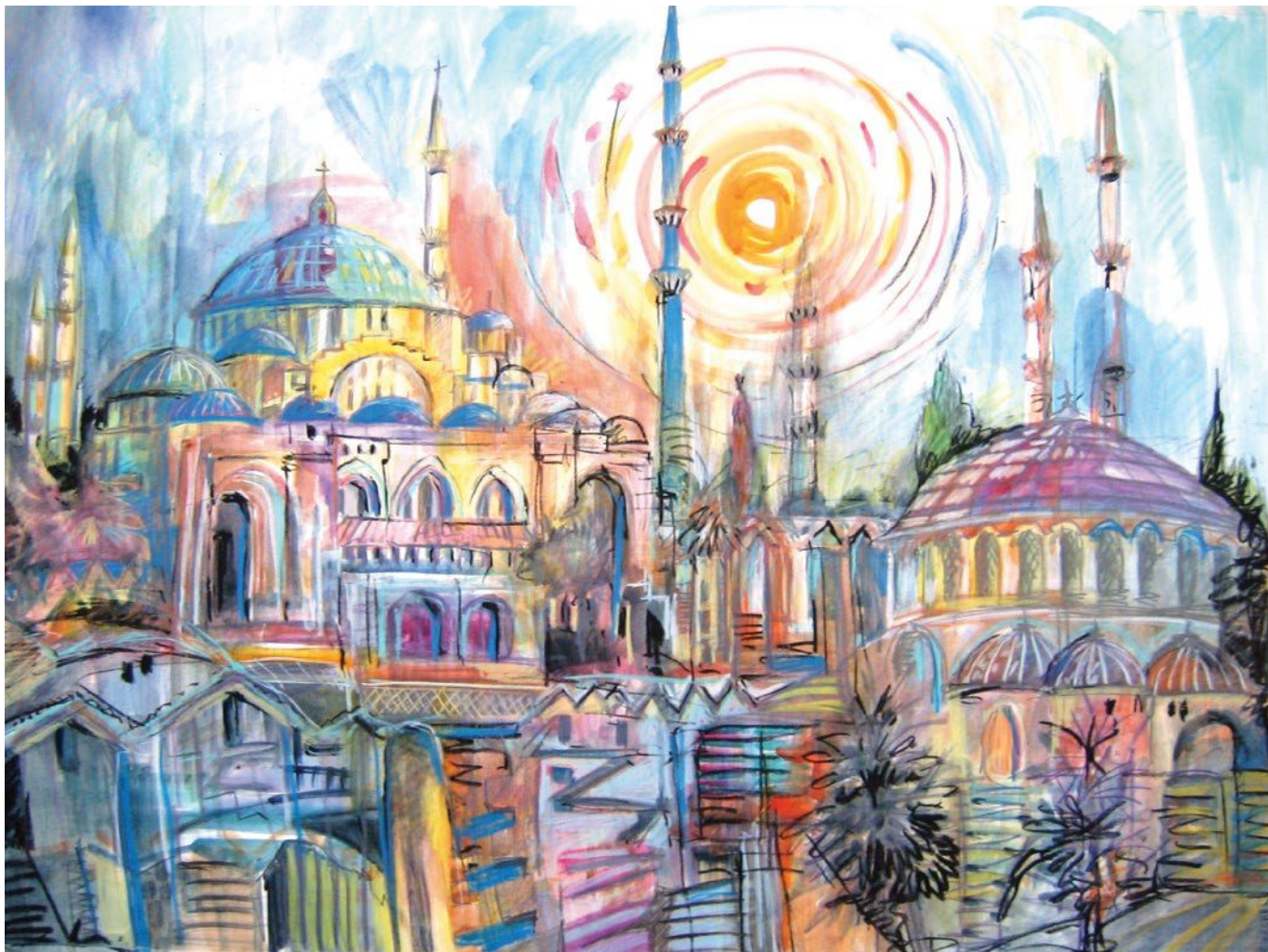
I felt that I had started to capture the intended atmosphere of the lowering sun, and I could finish the picture in the 'warm' look; or alternatively make the whole painting cooler. A personal choice. I decided to add some cool colours and also intensify the colours already used. I did this by using more pigmented paints; and also adding pastels and coloured pencils. I used Indigo before adding more of my intense blues like Antwerp Blue and Ultramarine – particularly in the sky and on the shadows. Strengthening of the colours was necessary to give more power and presentation to the painting. It also gave a more solid look. I realised that the picture was more or less 'halved' – one side being bluish cool and the other with a yellow/orange feeling. Something had to be done.

STEP SIX

I added detail and texture, weighing off the colours, creating balance,

- When painting in watercolours, charcoal and pastels to create a semi-abstract painting, the following suggestions should be helpful.
- Fill your paper with a pencil outline of your topic, not too detailed.
- Start painting the area you feel most attracted to first – this is your focus.
- Leave areas where the light falls untouched (white of the paper) for as long as possible.
- Use glazing for the shadow areas – Indigo is a good choice; wet-on-dry with broad strokes.
- Paint sky and water areas last, unless they are features in your work.
- Apply charcoal for strength, definition and character (applying watercolours over charcoal lines is not an option as it badly affects the freshness of the work).
- To brighten lines or areas, use pastel oil sticks or light coloured pencil on top of the watercolour applied.
- Remember that your painting becomes more interesting when you make it a 'story' ... let things happen in your painting.
- Make your work more interesting by adding calligraphy marks and interesting shapes, and working with light contrasts and texture.





“I continued adding more solid colours and created a harmony between the right and the left of the painting”

reinforcing some shapes and reducing others. This was the most difficult stage of the painting – judging what to add and what to leave alone. Periodically I put the painting down and rested. Then I looked at it again and decided whether my views and feelings had changed. In due course I decided to add charcoal, more pastel, and some more coloured pencil.

STEP SEVEN

I decided to paint another tower in front of the setting sun to enhance depth and make the painting look more balanced. Some may ask: Was the tower actually there? For me that was irrelevant – my intention was to present an imaginary scene. Things did not necessarily have

to ‘add up’. The artist’s vision may not coincide with reality.

I continued adding more solid colours and created a harmony between the right and the left of the painting (this harmony had previously been lacking).

STEP EIGHT

With charcoal, I refined the shapes of the domes; added shade in the windows; and gave an extra lift in places with pastel and coloured pencils. The painting was finished ... a conclusion which proved to be correct after putting it away for a couple of days before looking at it again. There was nothing left to be done. A spotlight on the painting would help to add even more atmosphere. ■

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“The Enth Degree”

by Brett A. Jones



Fig 1

The human mind is a strange and wonderful thing. It spends its time on the Earth as best it can, with wildly varying degrees of success depending on its own genetic starting point, beliefs, merits, forces (both from within and without), and circumstances. No two are the same and all see the world and everything in it in a unique light. While some aspects of the mind are genetic, most are the accumulated product and learned behaviour from each individual's life experiences both good and bad. In combination it all makes you who you are, not just as a human being but much more importantly in this context as an artist. You are the only one who can weigh up and make all the countless decisions necessary to create a good piece of art. The kinds of art that can be created are as infinitely variable as the human mind itself. From the most minimalistic, vague, abstract impressions (e.g. “White on White”, etc) to the most intricately pre-planned and rendered representational styles (e.g. Sistine chapel, etc), all are valid art forms created for a million different reasons by people internally (and in a lot of cases externally) driven to do it (**figure 1**). If you work long and hard enough at your art, the ever-present numerous swords of Damocles remain suspended on their gossamer threads, and loving but merciless Atropos stays outside golden shear range long enough, you will inevitably end up finding your own

worthwhile path as far as reasons, medium, style, etc goes. Once on the right track (through learning, practise, experience, maturity) it's up to you how hard and fast you go, and how far you push your own limits in your journey to artistically try and find what you are looking for. One of the things I like the most about the whole idea of artistic creation is its limitless potential. You are never completely "happy" or "satisfied" with the results. You never get to the end of the journey (till those old shears snap shut anyway). You are never artistically "finished".

Leo's Humbug

Leonardo DaVinci famously maintained that artworks are never finished, only abandoned. He personally demonstrated this belief by never "signing off" on the Mona Lisa. He worked on it all his life carrying it with him where ever he went and never regarding it as "done". So they say. I think one of the most important (and overlooked) skills an artist can have is the ability to "call it finished". Unfortunately quite often a finished work can very easily be continued to be worked on until it is far past its artistic optimum. Sometimes the best option is to just stop and walk away. I've got deep set obsessive/compulsive tendencies which for many years made my artistic journey a torturous nightmare until I learned through experience how to turn it to my advantage. I always wanted to push my limits and



Fig 2

boundaries way past any kind of sense or logic anyway so eventually just surrendered altogether to it and stopped trying to make good art and just started making art without any thought at all as to being able to sell it, whether it was right or wrong in the eyes of others, or how long it took from start to abandonment. I seem to have a very all or nothing mental state, when applied to art it means I either don't want to draw at all or I want to draw right up against (or a bit past) the limits of what I am capable of doing. If I try and do anything else, I get very agitated and annoyed. Nothing or everything. The magic part of all that is the fact that with art there is no "everything", no matter

Fig1: This scene struck me as a great potential pastel work (I'd been on Urangan pier taking reference shots for over an hour and was heading for home (an hour or so after I'd nailed the reference material for "Child in red" and "Pelican Camp"), so acting on my normal instinctual impulses just started snapping off shots as/when they presented. I didn't want to disturb the fisherman as he was compositionally perfect, he must have wondered why I was taking a dozen or more shots in near darkness. It's called "Thinkin'Time", to suggest a relaxed, peaceful moment of quiet reflection but I'd say what he was actually thinking about was the strange longhair with the camera loitering about behind him.



Fig 3

Fig 2: Sea water is the perfect example of a texture that is so easily either under or overworked.

Fig 3: This bit is only a couple of inches in size on the original. I tried to make it a perfect representation of what it is but that very much meant it couldn't be "perfect" at all as too sharp and clear on details like this would be a lot less perfect than the ideal technique for the application. Often taking it to the nth degree means not making it visually perfect at all.

Fig 4: Freehand drawing is artistic freedom, it's up to you what to call the nth degree based on your own medium, size, time, subject, and style choices.

how hard you try or how long you do it for you will never hit perfection as it doesn't exist in fine art. You always have to draw a line in the sand eventually though as far as things like compositional arrangement, proportional accuracy, fine detail, texture, etc, etc, go **(figure 2)**. More often than not the closest point to the artistic perfection you are chasing is not necessarily also the closest point to photo-realistic replication of the reference image.

Pesky Event Horizons

That doesn't mean that it's any less rewarding or productive attempting to actually put your foot on the artistic perfection event horizon the whole time with sanguine patience while waiting for the masterpiece to reveal itself. It just means you keep getting better and better at your own style of artwork. There is always more unexplored tundra ahead of you no matter how far you travel. Maybe a lot of these ideas are just the inevitable result of how my brain is wired, I am a lot more comfortable knowing the direction I am going in and more able to push very hard to get there if some parameters have been set but headlong furious creative attack-mode into deep random direction is also cool. Some seem to happily wander around in actual artistic Woop Woop all the time as far as how things are arranged in their

artwork and even how the artwork itself is executed. This of course definitely doesn't make it any more or less "valid" as artwork than anything anyone else does. Art is what it is. Everyone always has to start somewhere and no-one including myself ever knows exactly where the overall creative path is going to lead on the way to any finished fine art piece. An open mind is extremely important not only when considering other art but also when creating your own. This doesn't mean constantly changing your medium, subject, style, etc just because you think you have to for whatever reason. Just be open to everything and let whatever influences that can help you, in. Open mindedness also means being able to let go of bad habits (e.g. photo gridding, tracing, etc) and old ideas that you have realised over time to be flawed (e.g. wrong support, bad technique, etc). No matter how hard you try or how much time you spend there will always be room for improvement, further exploration, and development of your style and technique. It only happens while you are actively travelling on the path though; you are only ever as good as your last artwork.

Headbone Rattle

You mightn't get worse if you never seem to "get around" to doing your art but you certainly won't get any

better. I've never been able to really comprehend what's happening in the other human's heads so as usual with all these articles I am really just putting forth what is rattling around inside my own headbone in the hope that it will have some kind of useful effect on other's ongoing experience they are building up for fuel on their own path. Every human experience and event is made up of internal and external input creating an overall but ever changing basis for (in this context artistic) decision making. The outside influences are very important but only your own inside bits can provide the necessary grist for the creative mill to produce something to the enth degree. For me it is really very easy to become utterly absorbed in the various aspects associated with turning a raw idea into a finished artwork. The hardest parts are keeping the other bits of the human race and all other non-art related distractions at arm's length and actually being able to "call it" and move on as far as making ongoing artistic decisions go (**figure 3**). Everything's possible from spending the rest of your life trying and failing to attain that one perfect work (just ask Leo) right down to ripping out very shonky potboilers by the dozen that you think you might be able to flog for a few bucks as you go along but as usual with sliding scales, somewhere between the two extremes is probably going to better scratch your own very personally oriented artistic itch. You could easily spend the rest of your forever on one drawing (I feel the enormity every time I draw) and constantly drive yourself batty in the endless struggle of "calling it and moving on" through an artwork, but no matter how much to the enth degree you push the boundaries of what you are capable of you also have to be constantly aware of the need to draw a line in the sand for each thing and stage you are doing as you are doing it and keep moving on while still striving to hit that event horizon (**figure 4**). They

are very fine lines indeed between hasty, great result, and overworked. If it's rushed (underworked) it's usually the result of outside forces, if overworked it's generally your own forces working against you.

I really think the human element inherent in freehand drawing is the very thing which makes it fine art and the thing which makes it so fascinating and so addictive. Especially the part about being free to be always pushing just that bit further each time. If you want. ■

You mightn't get worse if you never seem to "get around" to doing your art but you certainly won't get any better.



Buderim's Brush with Fame

Beautiful art galleries are located all over this country, hosting and promoting the work of Australia's diverse exponents of art. Artist's Palette magazine showcases a broad selection of these venues. In this Issue, we focus on Tiffany Jones Fine Art Gallery on Queensland's stunning Sunshine Coast.

Contributed



Tucked away in the leafy mountain village of Buderim is one of the Sunshine Coast's best-kept secrets ... and also one of Queensland's most beautiful and memorable galleries.

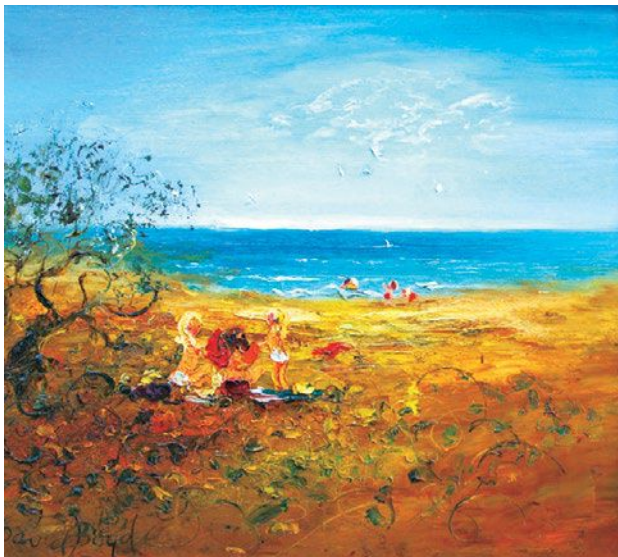
Here is where you can see some of Australia's finest artists in an intimate and appealing gallery space.

Tiffany Jones Fine Art Gallery is located on Buderim's main street, and displays an impressive selection of art by some of Australia's most prestigious painters.

Tiffany Jones (BA Hons), her mother Sharon, and her brothers Roderick and Stefan work together to manage the gallery.

The Jones family are an experienced team of art consultants with more than 15 years involvement in the fine art sector. Their profession as art dealers grew out of a personal passion for art, with art collecting being an inherited interest from Sharon Jones' own mother.

Initially the Jones family were



known for the many travelling fine art exhibitions they presented over a 10 year period in Brisbane and regional Queensland, under the banner of their art brokerage company 'Queensland Art Brokering'.

Since opening in January 2004, their gallery has become known as the Sunshine Coast's specialist in Australian Investment Art – and it offers the region's largest and most diverse selection of paintings by prominent painters.

Gallery director Tiffany Jones said of the gallery: "We've created an atmospheric place where people can enjoy the full artistic experience, both with the art inside and with the beauty of the gallery's architecture and garden."

A renovated 1950s cottage, the gallery is awash with colour from the stunning array of paintings, leadlight windows, rich Afghani carpets and glowing timber floorboards.

The venue's lush garden, airy verandahs and exotic touches reflect the Jones family's love of artistry. The atmosphere is heavily influenced by the family members' extended periods of living and travelling overseas.

The cottage is bursting with quality pieces by prestigious painters, with a list of painters that reads like a 'Who's Who' of Australian art.

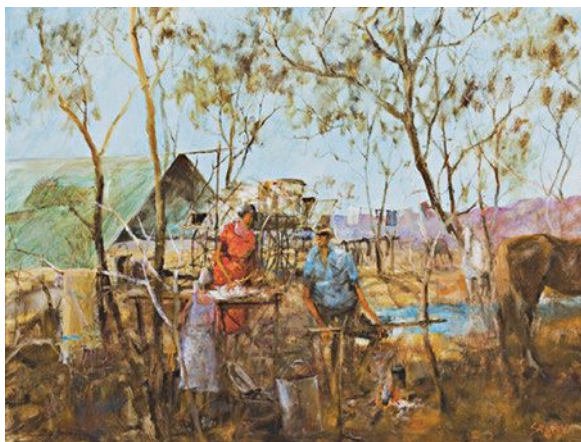
A stunning range of original

pieces on display includes works by Margaret Olley, Garry Shead, Tim Storrier, David Boyd, John Perceval, Ray Crooke, Robert Dickerson,

The venue's lush garden, airy verandahs and exotic touches reflect the Jones family's love of artistry.

Jason Benjamin, Pro Hart, Sir Sidney Nolan, Albert Namatjira, David Boyd, John Coburn, Hans Heysen, Geoffrey Proud, Hugh





Sawrey and Patrick Kilvington.

Tiffany Jones said: "I've heard the comment countless times from art enthusiasts new to our gallery that they had no idea an intimate Buderim gallery would have such a high level of art available. They are very surprised to find works of such high quality by Australia's most prestigious artists available here on the Sunshine Coast."

"In the friendly atmosphere of our gallery, we provide free investment advice and share our knowledge of how to buy art wisely – so that first time buyers or experienced collectors have the tools, confidence,

and peace of mind to develop an eye for quality and ultimately an enviable art collection."

Also on offer at Tiffany Jones Fine Art are exciting pieces by talented and popular contemporary artists from all over Australia – including Michael Challen, Linda Keough, Kate Smith, Denise Daffara, Lori Pensini, Rachael Carmichael and Antje Collis. Some of these artists show exclusively in Queensland at Tiffany Jones Fine Art.

Tiffany Jones Fine Art Gallery is also the recognised Queensland specialist in the work of Norman Lindsay – with many sensual works by this legendary painter of the female form gracing the walls. Using their expertise, the gallery operators can also locate specially requested or desired pieces by Norman Lindsay.

The gallery provides valuation appraisals, conservation framing and art restoration.

The prime location in Buderim gives convenient access to the Sunshine Coast's beautiful beaches and most other notable destinations in the region – such as Noosa, Eumundi, Montville and Mooloolaba. Buderim is only ten minutes drive from seaside Mooloolaba, and 30 minutes from cosmopolitan Noosa.

Apart from its historical association with the production of ginger, from an 'arty' point of view Buderim has been connected with two of





Australia's best-known painters. The famous romantic figurative artist Charles Blackman lived in Buderim in the 1980s and was inspired by the beauty of the area's pockets of rainforest. A resident in Buderim has told the story of how Charles Blackman once painted pictures all over the glass window panes in one of the homes he lived in. Hugh Sawrey, one of Australia's most famous Outback artists and co-founder of the Stockman's Hall of Fame at Longreach, was born at Buderim, too ... and there is a road named after his family (Sawrey Road) in the bushy outskirts of the village. It is more than fitting that the gallery always shows works by Hugh Sawrey.

Tiffany and Sharon Jones, who have sold and valued many of Hugh Sawrey's paintings in the last 15 years, were interviewed

by ABC television. They feature in the new film about the life and art of Hugh Sawrey ('Banjo Paterson with a Paintbrush') which was recently profiled on the 'Stateline' programme. Copies of the 52 minute film are available to purchase from the gallery in a DVD format.

For a delightful experience, visit Tiffany Jones Fine Art Gallery at 138 Burnett Street (on the corner of Townsend Road), Buderim. The gallery is open from 10.00 am to 5.00 pm, Tuesday to Sunday (closed on Mondays). It has on-site parking and disabled access.

For more information, telephone 07 5450 1722 ... or visit the gallery's comprehensive and regularly updated website: www.tiffanyjonesfineart.com.au

"Apart from its historical association with the production of ginger, from an 'arty' point of view Buderim has been connected with two of Australia's best-known painters."

An Absorbing Activity

Edited by Trevor Lang

An elderly lady in rural New South Wales paints with a local art group in Coonabarabran and finds satisfaction and contentment through her art.



Janet Smith has enjoyed drawing and painting for as long as she can remember. In 1940, at the age of ten, she was able to attend children's art classes at the Adelaide School of Art. It was a formative stage in her career.

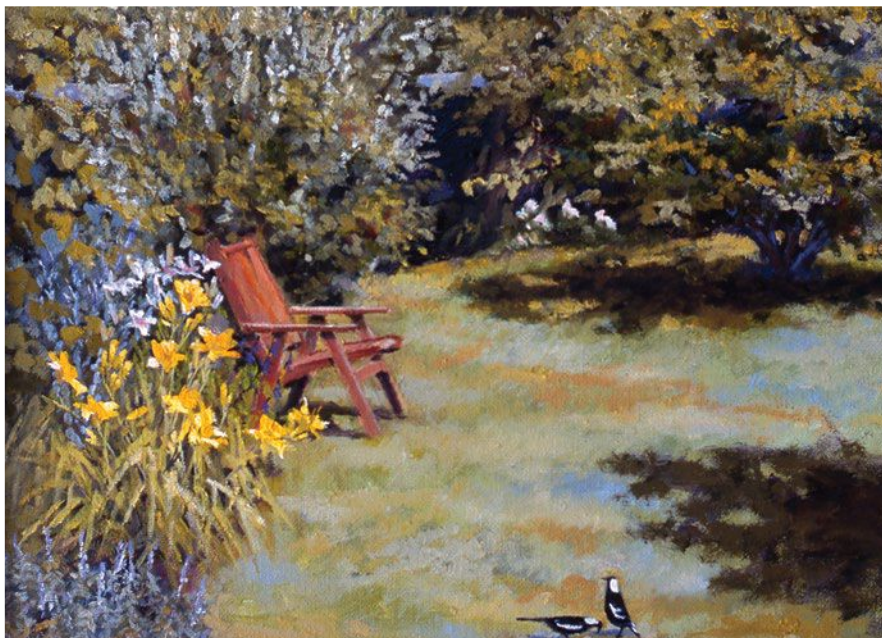
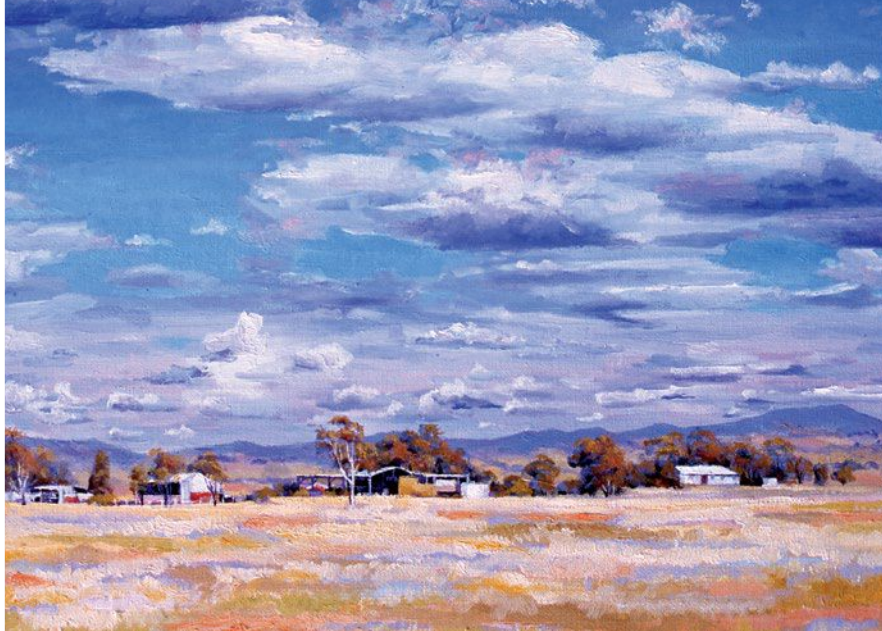
"The first year was with Gladys Good and we used large pieces of white paper on easels," she relates. "We used black crayon, coloured chalks and sometimes powder paint. It was a wonderful experience as Miss Good attempted to teach us perspective and worked to help us achieve balance in our pictures."

During her second year of early tuition, Janet learned object drawing which was 'very seriously taught'. The following year she was able to do design, just before the children's lessons were closed down due to the escalation of the war. The interruption to her art education was disappointing for the aspiring painter.

"We were treated almost as adults in the classes, and the lessons were a great help in being quickly able to set about a painting or drawing," she says. "I am still grateful for those lessons."

During the late '40s there were very few opportunities for art students, so Janet became a teacher. Later she married and spent many pleasant years running a home and painting in her spare time.

A move to Wollongong in 1970 made it possible for her to enrol in the Wollongong branch of the





National Art School. Here she was able to become engrossed in any subject she wished to study.

"I was very fortunate to have some excellent teachers there," she says. "There were many part-time students. I gradually had more and more time to paint. I started selling paintings in local galleries, and in Sydney."

Since her husband retired 18 years ago, Janet has moved with him to a hobby farm near Binnaway – where she now enjoys the luxury of her own studio.

"I now paint more often, and I have entered many local art shows. I have won various prizes and sold quite a few paintings."

Originally, she sold mainly watercolours of flowers in Wollongong and Sydney – but these days she finds buyers for her oil paintings and watercolours at The Warrumbungle Glasshouse Gallery in the Warrumbungle Mountains near Coonabarabran; and also at Weswal Gallery in Tamworth.

"We have a very good local art group in Coonabarabran," Janet explains. "It is known as Warrumbungle Arts and Crafts. Tutors are sometimes arranged and the group is very supportive. Many of my paintings are sold in the local art shows."

Janet Smith finds it stimulating to study the paintings in art magazines, where she can observe a range of styles and ideas. Her fascination with art is a truly enriching facet of her life in retirement.

"Art is an absorbing activity when you are older, and you can just keep trying to produce that painting which will bring out that feeling of the Australian sky and the shadows and the vast space ... or the delicate wildflower petals," she concludes. ■

Shearing Shed

By Janet Smith

Clean skies are a feature of the Coonabarabran area, where the subject of this painting can be found. The aim of the picture was to emphasise a feeling of vast space – with dark clouds forming on the western horizon.

This picture of an old shearing shed is a very 'Australian' scene with dark shadows and a white roof against the sky. Summer thunderstorms are a feature in the area, and cloud patterns are often dramatic – with different levels of cloud travelling in different directions; cumulus underneath and frequently

a series of feathery clouds above. This painting was an attempt to describe the atmosphere. A small photograph was used for reference.

STEP ONE

I sketched the scene in pencil, and then painted in a plain sky. I left small spaces for the trees and roughly

MATERIALS

- Pencil for sketching.
- Artists' quality oil paints in specified colours.



Final Step



Step 1



Step 2

“I varied the colours by adding a ‘more golden’ and lighter colour on top of the leaf clumps.”

Painted the grass and the shed.

The top of the sky was underpainted with thin Permanent Magenta and then overpainted with Ultramarine and white, blending down to Cobalt Blue and white and then Phthalo Blue and white around the lower centre of the picture.

The purple clouds were done with Ultramarine and Permanent Rose; and Ultramarine and Alizarin Crimson.

All of the colours were mixed with Zinc White as necessary. I use Zinc White because it does not fade very much as it dries (in the way that Titanium White does). I use Titanium White where bright white is needed – such as for the shed roof. The Zinc White is bought in a large tube, and it is extremely difficult to squeeze out. I often have to resort to squeezing a large amount out of the bottom, or use both fists on the tube; but it is a very useful colour.

STEP TWO

The second step began by painting the clouds. The cloud pattern came from the reference photograph, and also from looking out the window.

The grass was done roughly with Raw Sienna, Gold Ochre and Ultramarine; with some Indian Yellow. The shadows were done with Ultramarine and Alizarin Crimson. I never use black paint.

The clouds were first painted in Ultramarine and white, and then gone over using a range of greys – Cobalt Blue and Permanent Rose; Cobalt Blue and Burnt Sienna, with Permanent

Magenta; and Ultramarine with Magenta. Sometimes Raw Sienna or Ochre are faintly present in the clouds. There is very little pure white in clouds.

STEP THREE

When the sky and clouds were finished and dry, I started on the trees. The areas of leaf were put in with Cobalt Blue, Burnt Sienna and some Alizarin Crimson. The tree trunks were painted with Ultramarine and Alizarin Crimson.

The foreground has a range of colours in bands across it (these were to be altered and darkened later). The colours include Raw Sienna, Crimson and white; Raw Sienna, Ochre and white; Cobalt Blue and Permanent Rose. The colours were brushed into each other when nearly dry.

STEP FOUR

Detail was put into the leaves, painting over the blue-grey colour. Ultramarine and Alizarin Crimson were used in the shadow areas and at the bottom of the clumps of leaves. Much of this was later painted over.

The centre tree is an Ironbark with slightly ‘more blue’ foliage. The main bulk of foliage was painted with a very dull green, made with Phthalo Blue and a lot of Raw Sienna; then with varying amounts of Gold Ochre, Yellow Ochre, Indian Yellow and Zinc White. I varied the colours by adding a ‘more golden’ and lighter colour on top of the leaf clumps.



Step 3



Step 4

When the paint was almost dry, I put in a little Crimson with a dry brush. There is a slight reddish effect in some areas of gum trees (the red stems) – and Crimson or Burnt Sienna can be added and lightly blended.

The centre tree foliage is more Cobalt and Burnt Sienna.

More work was done on the foreground using violet made from Cobalt Blue and Permanent Rose; areas of dull green; and light coloured grass – Cadmium Yellow, Raw Sienna and red, plus Zinc White; or white, Cadmium Yellow and Ochre. In places, I dotted a row of Alizarin Crimson dotted over with Ultramarine – and pulled the grass colour over it.

STEP FIVE

The trunks of the trees and the branches were painted over once the foliage was dry, using the Ultramarine and Alizarin Crimson together with other colours that are on the trunks – Cobalt Blue, Burnt Sienna, Ochre, Raw Sienna and a little red – with some light areas of Zinc White and warm colours.

The shadows on the grass were painted with Ultramarine and Crimson and then colour was added while the paint was still slightly wet – green, Raw Sienna and light purple. More detail was added to the iron on the shed using Cobalt Blue and Permanent Rose; and Cobalt Blue

and Burnt Sienna; with Ochre and Raw Sienna on the rust areas.

A certain amount of red soil was painted into the foreground using Zinc White and Cadmium Red with Cadmium Yellow Deep and varying amounts of Yellow Ochre and Raw Sienna.

FINAL STEP

The sheep were painted in using white with a little pink, and Sienna and Cobalt Blue and Burnt Sienna shadows; with darker colour in places. ■



Step 5

Brush Article 16

in other words,
your ability
to look at the
world, and distill
and process
the information
that you need
to make your
painting

While painting pandanus trees may seem like a specialised thing, the process of painting them over the years has helped me develop a whole range of skills, which I'm sure will be useful for you in your arts practise. While this article is about brush technique, brush technique is only useful when you have developed some other skills as well. Some of these I've touched on in other articles.

In order to make a respectable painting, I believe the painting has to have it's basis in three fundamental skills. These skills, in no particular order are:

Your perception skills (in other words, your ability to look at the world, and distill and process the information that you need to make your painting).

Conceptual skills (our ability to use the information we've found, and omit, exaggerate, or put our own spin on it. For example if we're trying to create a moody morning, we may

dull some of the colours in the sky to accentuate the mood of the image).

Physical skills (our ability to move paint around. That involves understanding what our tools will and won't do).

While the physical skills probably relate more to an article on brush technique, the truth is you need to develop all of these skills to create a compelling painting.

The beginning of the process is observation. We need to break down the shapes and lines that our pandanus leaves make, and investigate on a piece of paper (or canvas) those shapes and lines. See Fig 1.

The next thing we need to do is have a close look at the image, and start looking for reflections, shifts in tone and other "subtleties" that maybe aren't so obvious.

For example, it's very easy to see the highlights on the upper surfaces of objects that are exposed to sunlight. The trick is though, to look into the shadows, or shapes that are facing away from the light. There is always light bouncing around and often in the most unexpected places, and also often in the most unexpected hues.

Pandanus leaves have a sheen on them. They're not completely "matt". And in fact, they are much more reflective than you might imagine (most leaves are). This means more opportunities to discover more reflected light. When you have dug around in this for a while, you may wish to move on to considering the process you will use to paint the image.

Most of us leap into our paintings with half an idea of what we want

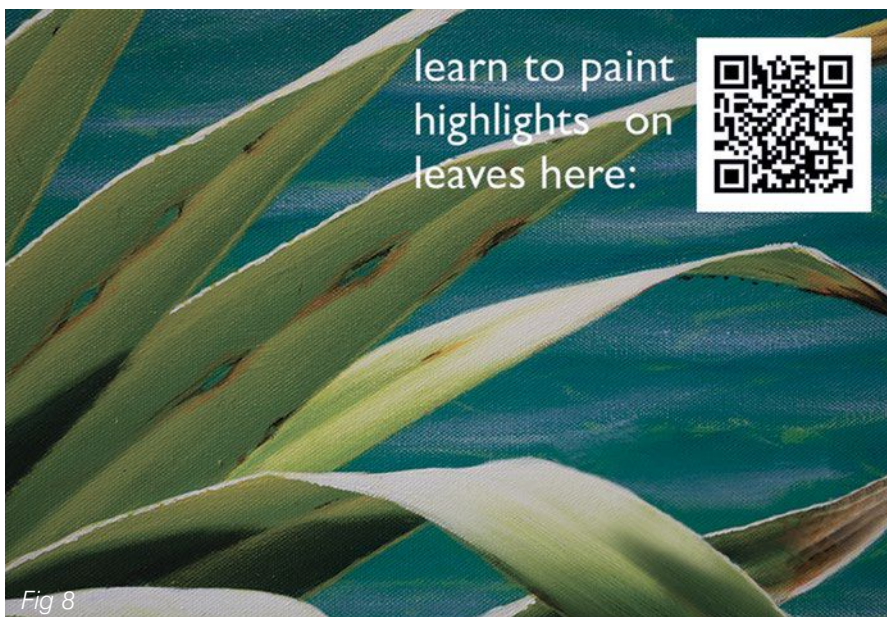


Fig 8

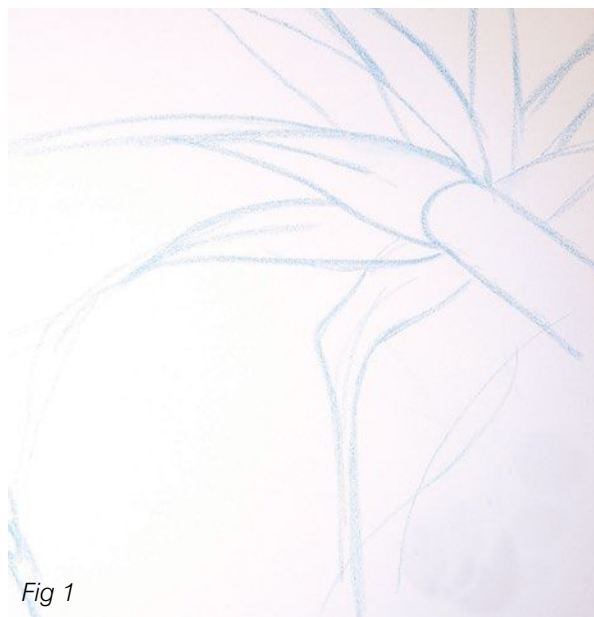


Fig 1



Fig 2



Fig 3

to achieve, but have very little pre-planning about how we're actually going to do it. I think it's a great idea, before putting paint on the canvas to go through your image, and have a quick think about how you're going to paint each part.

Have a think about which brushes you'll use, and exactly how you will use them to make the shapes, textures and marks you want. Initially this might seem convoluted, but eventually the process will become completely unconscious.

Don't be scared either of dragging out a blank canvas and investigating any "problem areas" before you start, (best to do it before a painting starts beating you up).

So, we've looked at our painting. And are now entering into the process of making it, at least partially prepared. I should say that the process that I'm about to use, is the process that I use, and as such may not be the "right" way. It is however, useful for me. Feel free to take as much as you like, and use however you wish.

I grab my canvas, and with some Atelier Free Flow Dioxazine Purple, mark out all my lines and shapes. See Fig 2.

I'm very comfortable with pandanus trees, but you may wish to make your marks initially with chalk, or painting in your lines with a paler colour. A paler colour will allow you to make

corrections with a darker colour later on, you can still move things around.

OK. So now we're happy with where everything is. We'll grab our colours, and block in all our background colours, all our pandanus leaves, and we start suggesting the highlights

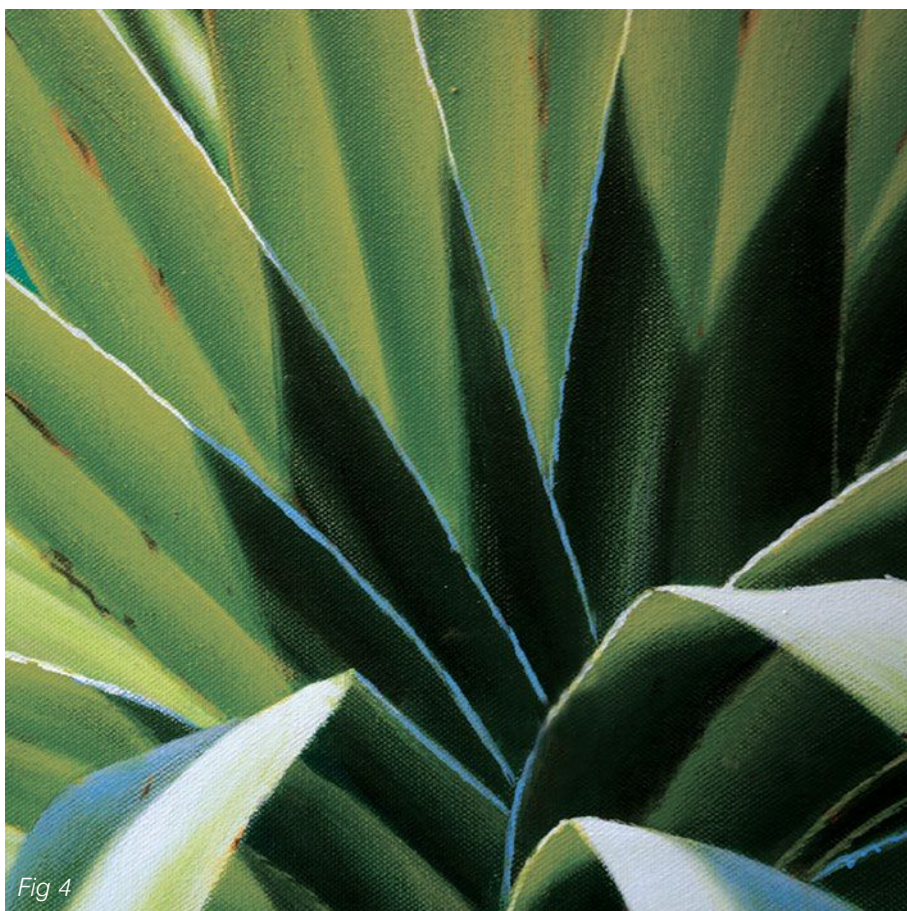


Fig 4



I break my leaf
(mentally) into
different areas...



and shadows on them. See Fig 3. We'll put our painting out to dry.

This is about pandanus leaves, so we'll fast forward past all the background, and focus in on the leaves.!

We should now have the placement of our leaves locked in, and much of the background sorted. We should even have some of the basic shading and shaping of our leaves already in place.

As an aside, for my actual painting process, to this point I will have separated layers of the underpainting with several coats of Atelier Heavy Gel Gloss. The idea is that different colours and highlights are suspended in different layers of plastic. At the risk of sounding all weird and arty, I reckon this adds to the dimension of the piece, but it also lets light into the depths of the painting, which then bounces back out to our eye, creating wonderful luminance.

Back to the painting. It's now time for detail. All of that investigation before about light and reflection is going to pay off now. I break my leaf (mentally) into different areas. Firstly, areas that are exposed to reflected blue light from the sky, and reflected "warmer" light from the sand or shallow water beneath the tree. I then break the leaves into areas which are directly lit by the sun, or backlit. This helps

me decide which colours I'm going to need, and where I'll need them.

Now, to paint. I look at the leaf closely. This helps me choose the technique and the brushes that I'm going to use to create the desired effect. Thankfully pandanus leaves are relatively smooth, so developing good blending skills is important. This is the reason why, at this point I switch to Atelier Interactive. It really is the best acrylic paint for blending. You'll find more information on developing this fundamental skill at my website at www.explore-acrylic-painting.com/gradation.html!

I put in my darkest darks. And to create the illusion of the light hitting the upper sides of the leaves that are in shadow, I mix some sky colour, and with a brush and thinned paint, mark out all of the hard edges that reflect the sky. See Fig 4.

I then change my technique, and soften the blue back into the shaded areas, where necessary. See Fig 5. I use exactly the same process to create the illusion of light bouncing up from the underside. A greeny-gold colour works nicely. See Fig 6. I often use a liner first, then a firmer drier brush to "shape" and soften the transition. Sometimes this requires building highlights up in increments. Be patient, it takes as long as it takes.

Now that I have established in more detail the shapes of the leaves, I then start to refine the areas that are highlit and backlit. See Fig 7.

Here's where it gets interesting. The technique I use is the same as the above. I alter the colours. A liner first with neat White, and touches of greens create leaves that are hit with direct light. I then use a similar process on the underside of the leaves to create the illusion of leaves that are lit from behind. As a tip, Atelier Interactive Forest Green and Cadmium Yellow Medium make a wonderful colour combination for leaves that are backlit. See Fig 7, and scan the QR code with your smart phone for a Youtube clip on creating highlights on pandanus leaves.

While I have simplified this process due to space constraints, it's important to know that each of these colour shifts are built up incrementally. With acrylics, if the paint has dried, you have to rely more on making incremental colour shifts in your mixing of paint, and a more controlled approach with your brush when you're blending, if you want to achieve life-like results.

The fact is, blending, (or a gradation of colour) is an imperative skill. All of the areas that I've mentioned above require blending skill. It's also important to mention a lining brush will create a lovely long mark, but is not excellent for blending thicker paint. A firmer, shorter bristled brush is great for blending, but not necessarily for lining. The liner will give you a lovely hard line to work up to. To create a really wonderful soft gradation of colour, use Atelier Interactive and dampen a clean brush with either water or Unlocking Formula, and you can soften quite "rough" blends. Using this product in this way can almost eliminate any obvious brush marks.

I guess the point of all this, is that while a process can appear complicated, there are certain skills that are useful time and time again. The colours may change, and the texture may vary a little, but the technique is fundamental at the same. Developing a sound relationship with your paintbrushes

makes excellent sense. Remember, Ian Thorpe didn't just decide to go in the Olympics 2 days before. Practise is always the key to mastery.

I'd like to tell you what we're doing next article, but the truth is I haven't decided yet. Help me out! If you want to learn about something in particular, let me know via the website at www.explore-acrylic-painting.com/contact-us.html! ■

I guess the point of all this, is that while a process can appear complicated, there are certain skills that are useful time and time again.



Fig 7



Let Your Fingers do the Talking

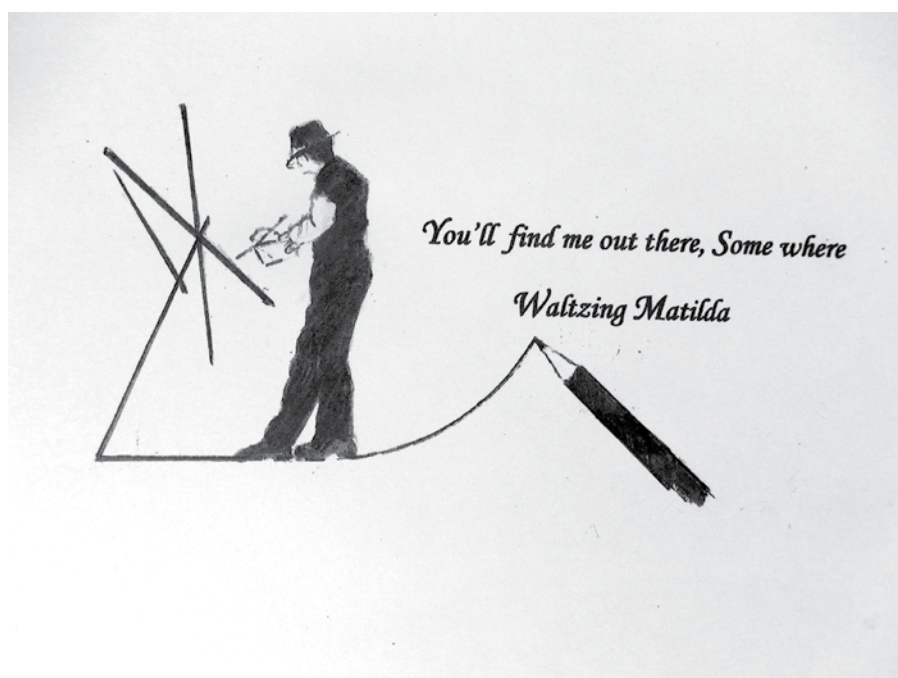
With Artist Derek L. Newton

Every day you seem to read somewhere about exercising, swimming riding your bike, join a gym maybe walking the dog and generally being active if you want to stay in shape and keep yourself fit, this is all good advice. And if you do these things regularly you'll be fairly comfortable and feel good afterwards, but lay off for any length of time and its hard work to get back into shape, puffing and muscle cramps your reward,

"maybe I will leave it today have another cup of coffee" anyway what's all this go to do with my art? You may say. The pencil aerobics. Let your fingers do the walking and talking.

Well just like your body your fingers, hands and art brain need regular exercise if you're ever going to improve, your weekly art class where the tutor makes most of the decisions for you will not do, and will always be just that, a shared piece of artwork partly your input and partly your tutors, and the moment you are taken away from that comfortable protected class environment you feel alone and struggle to produce anything worthwhile. So how can you improve, when you only have your art classes, all the rest of your week you're busy, no time, many other thing to do, people to see, well today I'd like to share with you how I approach things. (I make time for me)

We recently had a visitor from England and most days were spent out and about with not much time for any artwork, as part of our visitors stay we left on a three day trip down south of Perth in Western Australia to a cottage we had used before that over- looks the Blackwood river near Nannup, the cottage is set on stilts and sits high among the trees, It was very hot while we were there





in the high 30's and it wasn't until evening and the visitor settled that I could grab my pencils and give my fingers and brain a workout, it's very important to grab these kind of opportunities, it's so easy to just take photos and watch TV but your art won't improve doing that, and you will remember your visit much clearer having taken the time to observe and then paint or draw the area, so take every opportunity you can to practice.

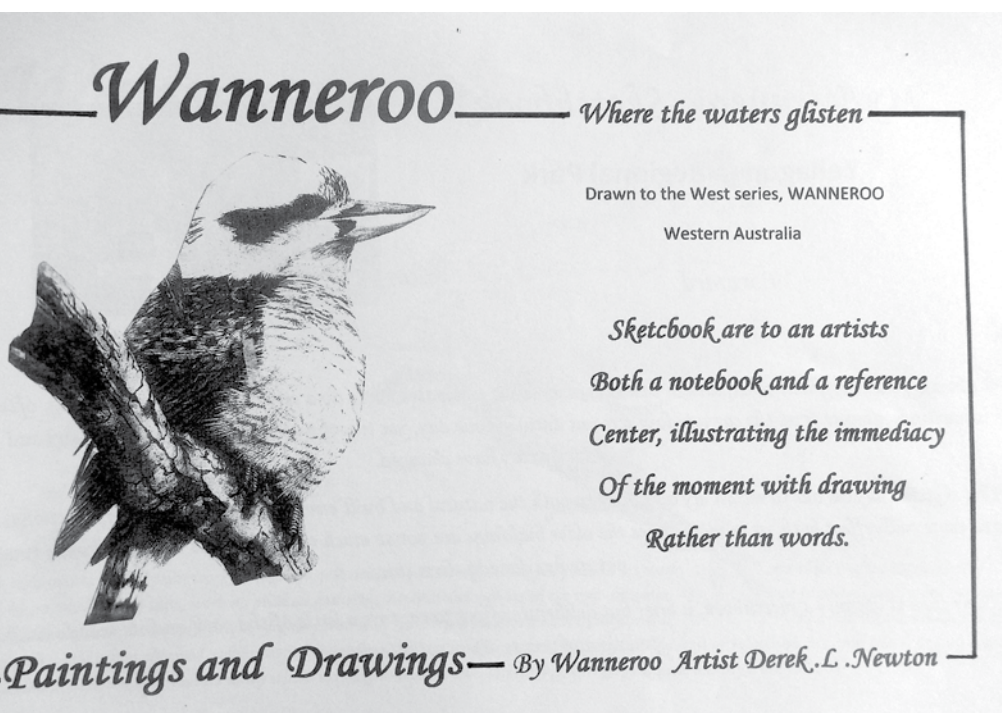
The sketches above and below, were both done at the cottage where I only had about 30 minutes daylight left to complete each one, "my finger exercise for the day" one of my ambitions as an artist is to capture and record something of the beauty and elegance of my surroundings and on this trip as with others I've made with just a pencil and sketch pad at hand and a short time available I often find the results are immediate and spontaneous drawing, freely executed with out the time

to fiddle or move around, you just accept your first choice of location and draw, and often surprise yourself later when reflecting on the results.

However you do need to draw regularly in order to bring out the best in any scene, and practice at seeing and assessing, this can take some time to learn, but regular drawing will improve your confidence, I look for drawings whenever I go traveling always analyzing the scenery and looking for possibilities, The sketches of Koala cottage and the Blackwood river are 30 minute drawings done with a 2b pencil and A3 250 g/m Mondri smooth white paper, I like this heavier grade of paper I can clip half a dozen sheets to my drawing board, it lays flat and accepts fixative with out any distortion, also being very white it shows of the pencil work better than a shop bought sketchbook and I can collect the drawings and produce my own sketchbook as described next in this article,

Well just like your body your fingers, hands and art brain need regular exercise if you're ever going to improve,





a nice idea to collect the drawings together and present them in a more professional way. It takes a little organization and planning but the results can be very pleasing. So I thought I'd continue this article and show you how with very little cost you can produce an interesting personal sketchbook all you need is a computer and printer and you're ready to go.

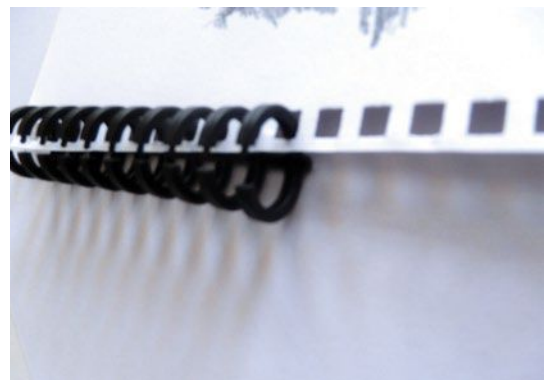
Front cover and pages of one of my sketchbooks, see how I have worked the text around the drawing and if I can do it with my limited computer skills, I'm sure most of you can do it too.

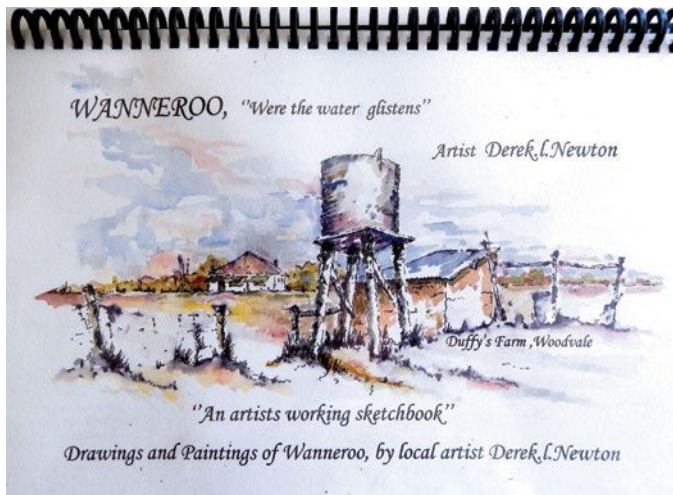
Finding a subject to work on, Plein-air

If your not used to working plein air (outside) then think about a view finder, you can make your own or may be get one as a gift, there not very expensive, and can be a great asset, a view finder will eliminate much of your surroundings and help you concentrate on the subject matter, my one shown here is adjustable and easy to carry, over time you will learn to do this just by eye, but in the early days a view finder will help you focus on your subject, highlight many areas you may not otherwise notice in a large expanse of countryside, here I'm using mine taken just outside my studio but it's a

Spend the money, but leave your art

Last year I made a trip with well known Australian artist Malcolm Carver to the Flinders Ranges in South Australia, and after meeting Malcolm for the first time he looked through my sketch book and commented that I should make them part of my Will, and leave them to my children. I didn't think much more about that at the time but subsequently the idea kept jumping into my mind, as I do have many half filled sketchbooks lying around my studio and it would be





useful tool in so many situations, keep one in your art box.

Building a sketchbook

Go to your local stationers, I use office works here in W.A. buy a pack of 125 sheets of 250g/m A4 smooth white paper I use Mondi Color Copy but there are other makers this is much better and thicker than normal copy, and about \$15 per pack then go to the printing/copying center at the same shop get them to punch all the paper at the same time that way your sure all the punched holes line up perfectly, ask for a zip binder see photo, these are great as you can add your new sketches drawn on the pre punched paper to your growing collection of sketches. It costs very little to get the holes punched and a zip binder, also buy a clear front cover and black plastic back cover. If you need to get more paper later just buy a new pack but take one of your old pages with you and then they can make sure the holes line up exactly. I also bought an A4 water colour pad and got them to punch that at the same time, then you can mix coloured sketches with your black and white pencil ones to adding variety and interest to the collection.

Let your drawings, tell the Story

But by adding a little text it will look much more professional

Now adding a little text will need a some thought, include just enough information don't get carried away, just concentrate on writing about your day out, where were you, as you would in a normal diary, make a few notes at the time for reference later. You will need to be a little creative with the text, which you will need to work your print around the art work, note how I have done this with my own sketchbook, if you want it to look good and professional, take a little time with your words, they will make a big difference to the overall look, its not that hard to do once you get the hang of it, I always print my text layout on a separate piece of paper print it off, then overlay it across my drawing, hold both sheets up to the light, if the text looks good, fits in nicely and compliments the drawing then take a deep breath and print on your finished page making sure your putting it into the printer the right way, It's so easy to end up with the text on the wrong side or upside down , and then you have to re- draw the whole thing ,you can move the words around on your computer as often as you like until they fit nicely with your drawing, or some computers will even do this for you, I often use a pen as well as a pencil when out sketching both work very well, but I find pen works best when you

add a little water colour wash over it, see below how a small amount of coloured wash has added a little variation to the sketchbook

Many well known professional artists list drawing as being of extreme importance to their artistic journey, draw, draw, draw, artists like Edgar Degas, John Singer Sargent , and noted Australian painter Kevin Conner who once added, "I could live without painting or making sculptures, but I could not live without drawing. Drawing is the basis of everything, I could happily take my sketchbook and draw for the rest of my life and show nobody"

Where ever you are on your personal artistic journey, I have to tell you there is no finishing line, you are unlikely to ever be completely happy with your work, there is always something new to try, good luck. Get those fingers talking.

On my own personal artistic journey, I was recently accepted into the Australian Society of Marine Artists, and hope this will open up new opportunities for me, I find water, boats and receding skylines work well with my own art.

Happy painting and drawing, see you next time.

Derek ■

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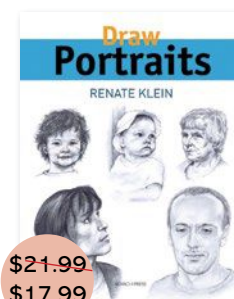
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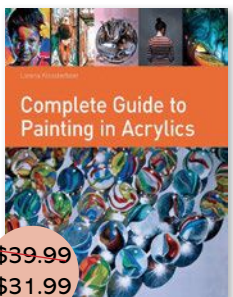
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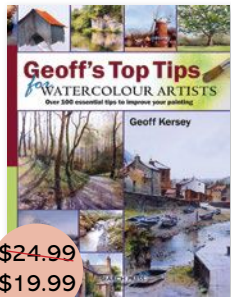
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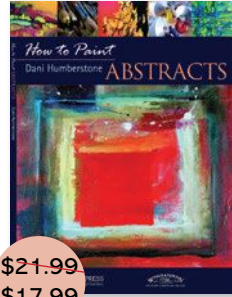
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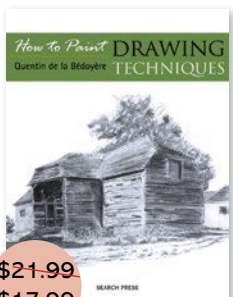
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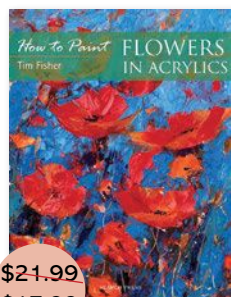
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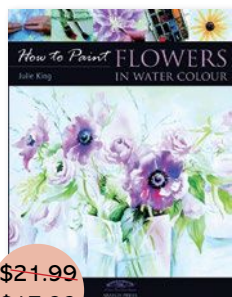
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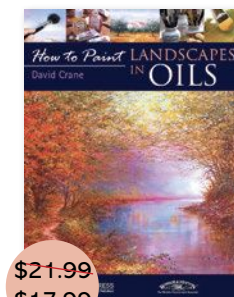
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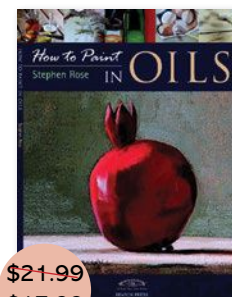
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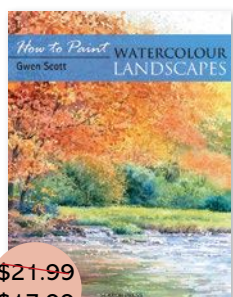
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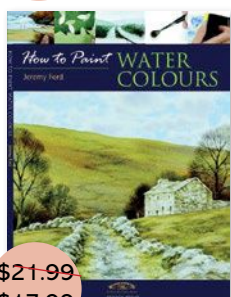
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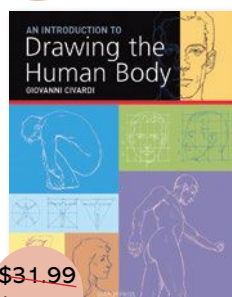
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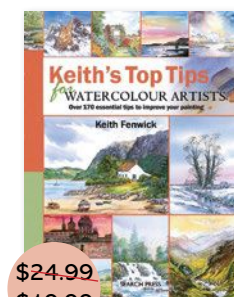
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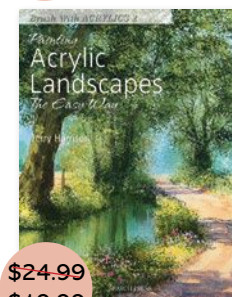
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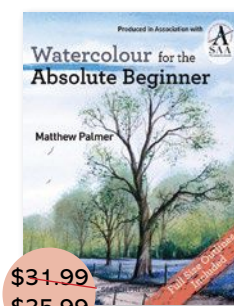
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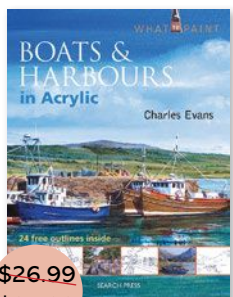
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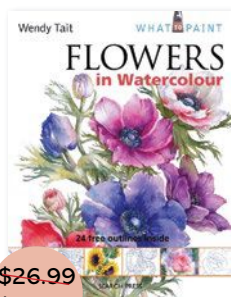
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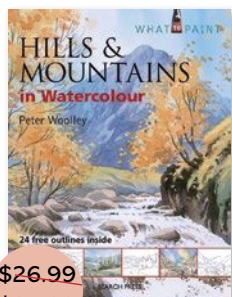
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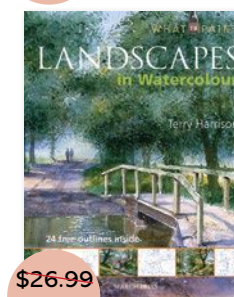
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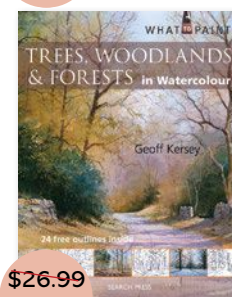
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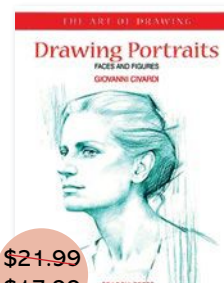
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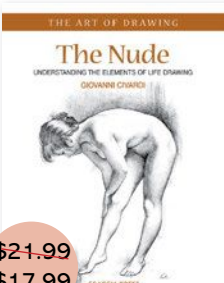
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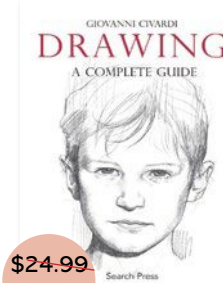
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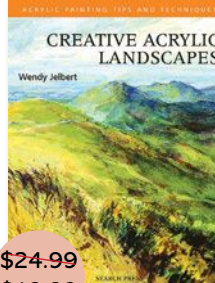
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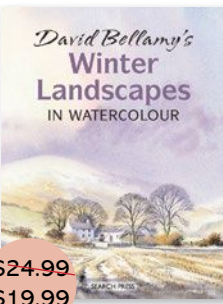
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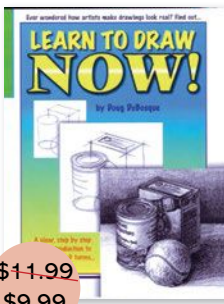
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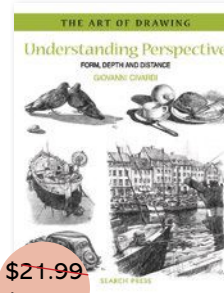
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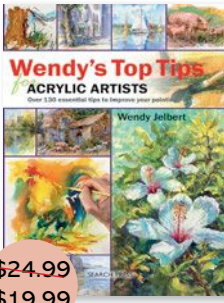
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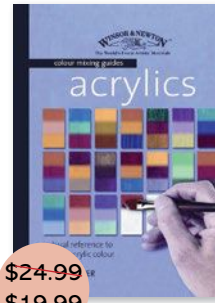
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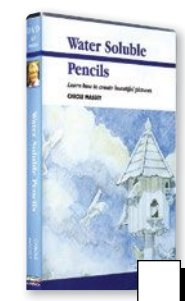
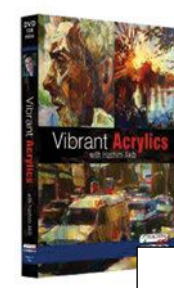
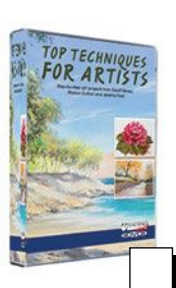
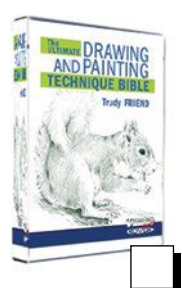
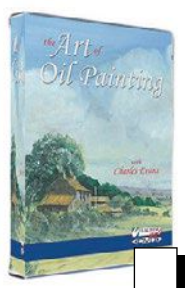
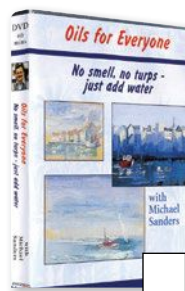
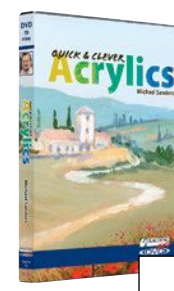
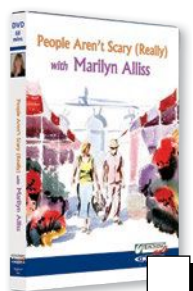
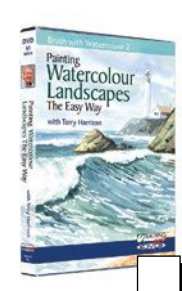
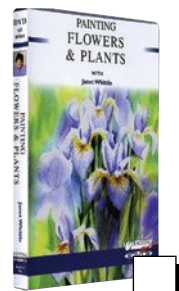
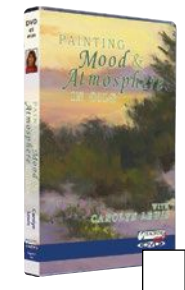
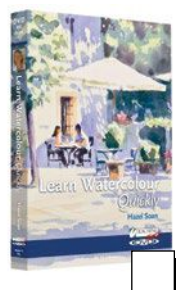
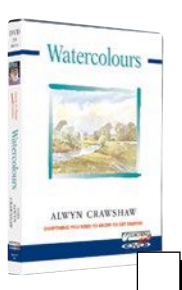
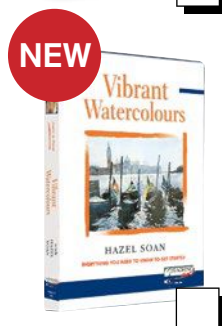
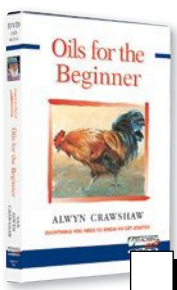
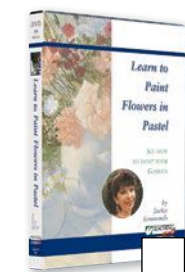
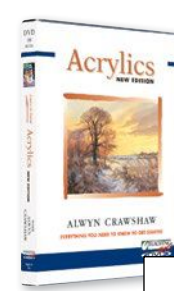
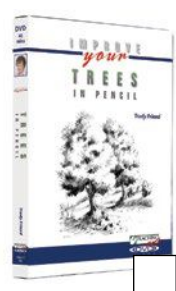
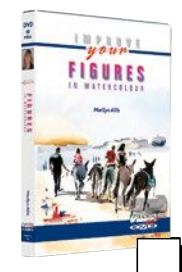
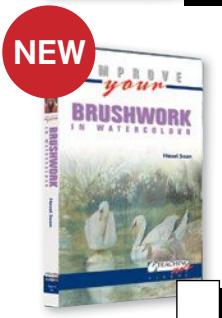
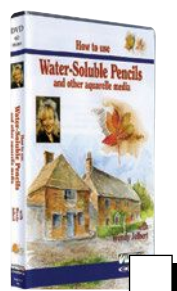
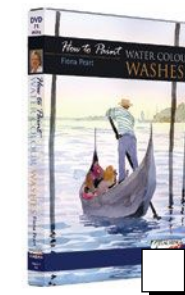
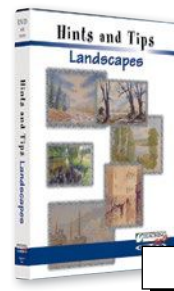
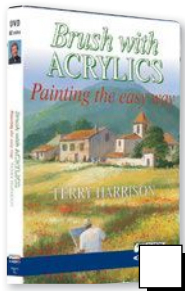
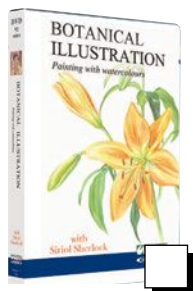
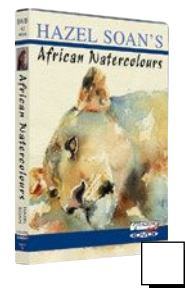
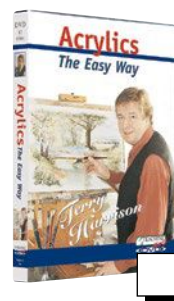
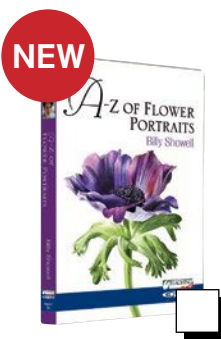
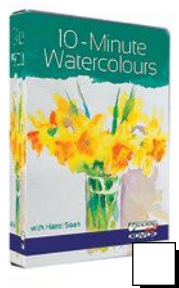
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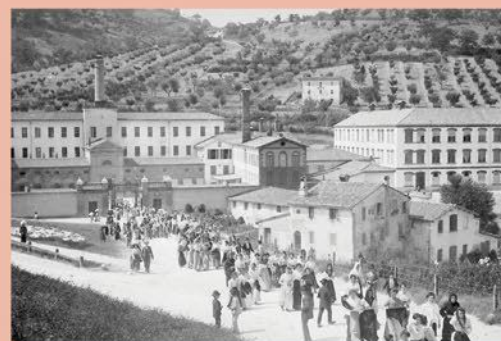
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